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United Wallpaper, Inc. Announces

THE INTERNATIONAL WALLPAPER DESIGN COMPETITION FOR 1946

Closes August 31, 1946

RULES OF COMPETITION

1. Date . . . Entries must be postmarked not later than midnight of August 31, 1946. Winners will be announced by November 15, 1946.

2. Mailing . . . Address all entries to International Wallpaper Design Competition, 3330 W. Fillmore St., Chicago 24, Illinois, U.S.A. Name and address of contestant must be on outside of package.

3. Eligibility . . . Everyone, everywhere, is eligible except employees of United Wallpaper, Inc., its Advertising Agencies, Judges, and members of their families.

4. Judging . . . Entries will be judged impartially on the basis of originality of thought, appropriateness of design and color, color harmony, and suitability to wallpaper production. Decision of the judges will be final. Duplicate awards in case of ties. Designs not awarded prizes may be offered to sponsor at standard design fee prices. Winning entries become the exclusive property of United Wallpaper, Inc.

5. Specifications . . . Submit designs on illustration board or drawing paper to actual scale. In addition to background color coat, any number of colors up to twelve, may be used.

6. Size of Design . . . Width—must be either 18"—20½"—24"—27½". Height—must be either 15"—18"—21"—24".

7. Entries . . . You may submit as many designs as you desire. Entrant may win any number of prizes offered. Entrant's name and address must appear clearly on back of each design.

8. Liability . . . Entrants agree to submit designs conceived only by them, and to hold sponsor harmless from any liability connected therewith. Entries are submitted at entrant's risk.

9. Return of Entries . . . Sponsor cannot guarantee return of entries; however, sponsor will undertake to return safely, within a reasonable length of time, all entries when return postage and entrant's name and address is enclosed in envelope securely attached to back of each entry.

Purpose of Competition. United Wallpaper, Inc.—world's largest manufacturer of wallpaper and related products—is the sole sponsor of this competition. Its purpose is to stimulate interest in wallpaper design among artists and designers all over the world.

Through this competition, established artists and designers have the opportunity to gain worldwide recognition for their work. And new talent, hitherto unaware of the possibilities in the field of wallpaper design, has an unprecedented opportunity to be discovered and recognized.

Contestants have the opportunity to win awards in *any or all* of the classifications listed below, as well as the \$1,500.00 Grand Award for the design judged best of all.

The Committee of Judges includes Robert B. Griffin, leading wallpaper stylist . . . Helen Koues, prominent authority on Interior Decoration, William B. Burton, head of creative design for United Wallpaper, Inc. . . . Christine Holbrook, Associate Editor of *Better Homes and Gardens* magazine and Richardson Wright, Editor-in-Chief of *House and Garden* magazine. Before starting work, please read carefully the RULES OF COMPETITION.

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(in case of ties, duplicate awards will be made)

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DESIGN

VOL. 47

MARCH, 1946

No. 7

TABLE OF CONTENTS

Cover Illustration:

Airplanes

| | |
|---|---------|
| A Greek Oil Jug..... | Page 3 |
| Roberta Fansler Alford | |
| Art As Communication..... | Page 4 |
| Ruth Lapet Hutton | |
| Art in the British Army..... | Page 5 |
| Kathleen Courlander | |
| Painting and Sculpture in the Home..... | Page 6 |
| Ruth Lapet Hutton | |
| Glass Murals in Decoration..... | Page 7 |
| Crafts of Costa Rica..... | Page 8 |
| Evelyn G. Robbins | |
| Design Trends | Page 13 |
| Party Favors for Spring Are Easy To Make..... | Page 14 |
| Hazel Willis | |
| Students Work In Linoleum Block Printing..... | Page 15 |
| William S. Rice | |
| Design for Store..... | Page 16 |
| Kim Hoffman and Stephen Heidrick | |
| Art Served. It Rebuilt a Church..... | Page 18 |
| Roy B. Schoenwill | |
| Mother's Day Cards..... | Page 19 |
| Isabelle K. Knebles | |
| How About American Art?..... | Page 19 |
| Gretchen Grimm | |
| Weaving for Pleasure and Profit..... | Page 20 |
| Geneva B. Llewellyn | |
| Good News..... | Page 22 |
| Payant Goes to New Mexico..... | Page 23 |
| New Books for You..... | Page 24 |

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Eastern Arts Association Convention

● Teachers and supervisors of art from all sections of eastern United States will meet at the Victory Convention of The Eastern Arts Association to be held in New York City April 25-27, 1946 at the Hotel Pennsylvania. President Dana P. Vaughan and Dr. I. L. deFrancesco, Chairman of the Convention Program Committee, report a barrage of excellent lectures and exhibitions for the three day program. Speakers include leaders in art, education, and world affairs. Among them are John A. McCarthy, Asst. Commissioner of Education of New Jersey; Dr. L. Thomas Hopkins of Teachers College, Columbia University; Elma Pratt, Director of the International School of Art; Dr. David M. Robb, Professor of Fine Arts, University of Pennsylvania; Dr. Ralph E. Turner, Professor of History, Yale University; Stanley Charles Nott, authority on Far Eastern culture; Julian Bryan, Director of the International Film Foundation; and Francis H. Taylor, Director of the Metropolitan Museum of Art, New York City. The convention theme is "One World—A Problem in Design"; hence the various sessions will be devoted largely to demonstrating how an appreciation of the arts of other peoples can bring about understanding and friendly relationships with other cultures than our own. There will be general sessions, group conferences, a reception and program at the Metropolitan Museum of Art, meetings especially planned for the Junior Division, and social activities including the convention luncheon.

An art clinic in which an evaluation of work in the graphic and plastic arts created by students in public and parochial schools will be undertaken by a jury of experts will be an outstanding feature of the convention. Subjects listed on the program include: Art, the Universal Denominator; The Historic Place and Function of the Arts; Science, Technology, and the Arts; Implementing the Art Curriculum; Creative Development for World Citizenship; Discovering Other Cultures Through Their Arts; Means and Ends of Presenting "One World"; Motion Pictures dealing with "One World"; and Art, the Perennial Denominator. Most lectures will be illustrated with slides, motion pictures or actual art objects. As usual, commercial exhibits by producers of art materials will be featured, and there will be exhibits of work done in the schools, particularly as they apply to the theme of the convention. Harold F. Lindergreen, Associate Director of the Vesper George School of Art of Boston, has designed and executed visual backgrounds for the general sessions. A Visual Bookshelf is an innovation to be taken advantage of by many art teachers.

Dana P. Vaughan, Dean of the Cooper Union Art School of New York, and President of the Eastern Arts Association, is in general charge of the convention. Other leaders are Marjorie J. Billows, Supervisor of Art, Rockville, Md.; Ruth W. Coburn of the Dept. of Education, Vermont; Marguerite B. Tiffany, Asst. Professor of Art, State Teachers College, Paterson, N. J.; Marion Quin, Supervisor of Art, Elizabeth, N. J.; Dr. Royal B. Farnum, Executive Vice-President of the Rhode Island School of Design, Dr. C. Valentine Kirby, Chief of Art Education and Visual Education for Pennsylvania; and Dr. I. L. deFrancesco, Director of Art, State Teachers College, Kutztown, Penna.

Inquiries concerning other details of the convention should be addressed to the office of The Eastern Arts Association, State Teachers College, Kutztown, Penna.

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A GREEK OIL JUG

By ROBERTA FANSLER ALFORD
Museum of Art, Rhode Island
School of Design, Providence

"We cherish beauty in all simplicity,
and wisdom without effeminacy"

Pericles' Funeral Oration

● It is significant of the Greek ideal of "beauty in simplicity," and of their feeling for the aesthetic quality of every day life, that an oil jug should be made as beautiful to look at as it was functionally sound. This one is a shape which the Greeks called a *lekythos* and was designed for a very specific purpose, that of pouring oil slowly, drop by drop, into salad dressing. The resulting form with its highly functional, funnel-shaped mouth and neck was considered so beautiful that it became customary to place oil jugs on the graves of the dead as we place floral wreaths. In due course *lekythoi* were designed especially for this secondary purpose and decorated with scenes showing Charon, the ferryman of the dead.

The industry which produced this oil jug was centered at Athens near abundant deposits of the yellowish-red clay used in the pottery. During the 6th century B.C., when our oil jug was made, the Athenians carried on a flourishing export trade in their painted wares, and vases of this type have been excavated on the sites of all the ancient cities of the Mediterranean world.

The tradition of pottery manufacture and use among the Greeks dates back, however, to their earliest history. The style of decoration evolved through the early geometric-patterned ware of the 10th, 9th and 8th centuries B.C., the borrowed Oriental motifs of the seventh century, to the thoroughly Greek and thoroughly humanistic style of the 6th century B.C. In the age of Solon the law giver, Athenian painters perfected a style of pottery decoration in which stories of the Olympian gods and demi-gods were represented in black glaze silhouette against the red clay of the pot. Since the silhouette style would not allow much setting, the incidents chosen were chiefly those that could be told with a minimum of environmental detail, and the painter relied on the characteristic and vivid action of his figures to convey the story. This was the case with the story of Europa and the bull illustrated. The curved surface on which the story of Europa and the bull is painted makes it difficult to see all the figures without revolving the jug. At the extreme left, out of sight in this illustration, is one of Europa's maidens with whom she had been playing near the sea when Zeus, enamored of her beauty, appeared in the form of a bull. The bull was very tame and made it clear through his behavior that he would not be adverse to giving the girls rides, so the young princess Europa climbed onto his back and urged her friends to follow. But this the bull had no intention of allowing. He sprang away, and with hoofs spurning the waves galloped over the sea to the island of Crete. On this vase the bull is shown brought to a stop by Hermes, the messenger of the gods, who, in traveler's hat and cloak with his winged boots on his feet, thrusts his staff at the nose of the bull. Hermes had from infancy been a thief and so it is possibly in his thieving character that he is shown here conniving at the kidnapping of Europa.



The vase was "thrown" on the potter's wheel, shaped to the proper size and formed under the potter's hands while the wheel spun, and then allowed to dry. When so much of the water in the wet clay had evaporated that the vase was as hard as leather, it could be handled without danger. At this point the painter took over. First he drew his figures in narrow black outlines on the leather-hard clay of the vase and allowed them to dry. Next he filled in the figures with solid black, counting on the dry outlines to keep the color from running over. Then, to indicate the details of the folds of Europa's cloak and dress, for instances, or the wide eye of the bull, the painter drew with a sharp pointed instrument, pressing through the black into the red clay beneath and leaving it exposed in very fine lines. Finally the flesh tones of the ladies were painted in a thin white clay "slip" only traces of which now remain on the face of Europa. The spots of red and white embroidery were added as a final touch of gaiety to the clothes.

The vase was then fired in the kiln, emerging as a hard terracotta jug with a glossy black pattern contrasting with its yellowish red body. In all probability it was then put back on the potters' wheel and given a final polishing to burnish the red and make it gleam in harmony with the shiny black of the glaze.

While these painted vases were definitely objects of every day use in the Greek household, and while they were made in sufficient quantity to form a large and lucrative part of Greek commerce, the Greeks themselves looked upon their pottery as objects of great aesthetic value. It is significant that on some of the most beautiful vases one finds the signature of the painter affixed to his work with due pride of authorship.

ART AS COMMUNICATION

● The traditional method of teaching art has had no relation to life situations whatsoever. Its sole virtue was that the student learned how to handle various mediums, but being isolated from life this was most often meaningless. The aim of the new art education is to relate problems in a meaningful way to the home, self, community and school life. Art can be used as an integrating force in the core curriculum (subjects basic to all students at all levels), to bind together subjects such as English, Social Studies, Mathematics, etc. Art has therapeutic value too inasmuch as it affords a release for emotions and tensions. Painting and drawing, like other realms of creative activity such as dancing, music, and sculpture offer means whereby the individual can discuss his problems with himself to work out his personal difficulties.

Emphasis on the arts in the curriculum should be on intelligent consumption rather than production. For every producer there are thousands of consumers, all confronted daily with problems of making choices and these are just as important as the producers. Hence education for consumption places emphasis on appreciation and choices, rather than on skill in production. Daily we make choices; daily color plays a part in our lives and has a strong psychological effect on us whether we realize it or not. Therefore, knowledge of color is of vital importance in art education.

Practical examples of the place of art are found in making choices for clothing, food and shelter. The selection of a pattern or style in dress, as well as the wearing of clothing is an art and affects the personality of the wearer for better or worse. Food is more appetizing if served in a colorful and attractive manner. Architecture and home furnishings are an important matter for consideration in the school. The matching and blending of colors, the selection and identification of period designs of furniture, the choice of silver, china and glassware are all important in daily living. Art can also be carried into the beautification of one's lawn, street and entire community. Someone in the community may be planning a home and would welcome ideas for architectural plans or low-cost interior decorating done attractively and in good taste. Posters can be made, using attractive slogans and designs, for cleaning up and beautifying the community as a practical problem.

Art is found everywhere in daily life, whether the language be that of music, the dance, literature, the plastic arts, industrial design, the theatre or movie, the self or home. It is thus important for the individual to learn to make discriminating and effective choices and applications for a more satisfying and pleasant life. Art should become increasingly social and functional. By the gradual growth and development of appreciations we can effectively raise the standards of daily living and make of it truly an art.

Development of an art gallery in the school would be very useful in fostering this. Exhibitions could be held, including old and modern masters (if only good reproductions), or perhaps, a travelling exhibition of original works by modern painters could be shown. Textiles, photographs of architecture, home furnishings, crafts and dresses designed by students could be displayed. These would be of interest and vital importance in the education of the student and community.

If the school is in the city where there is access to a museum, the use of this would be of great educational value.

RUTH LAPET HUTTON

Dept. of Plastic and Graphic
Arts, University of Alabama

More and more museums are keying their special exhibitions to the social and functional in daily living by showing costumes, textiles, photographs of architecture, community planning, industrial designs and science. Trips to such exhibitions would be a valuable help to the student to develop his powers of aesthetic choice and evaluation.

We shall point out further how art can apply to the main objectives of education and life:

1. The Socio- Civic-Moral; that is, good citizenship, worthy home membership, character and personality. Art applied to the self, home and community.

2. Physical; if one looks more attractive and lives in pleasanter surroundings, one's spirits are lifted and one feels better. Art has therapeutic value.

3. Vocational; there are many phases of art which can be valuable as an avocation, if not a vocation. Moreover, any vocation can become more successful by the application of art in some manner such as the choice of color for the walls of an office, for example.

4. Recreational; many forms of art are perfect for recreational purposes such as clay modeling, metalwork, any of the crafts, painting, etc.

Where health is concerned, art offers emotional release and relieves tensions, offers outlets for energies into channels that possess some real significance to and for the individual, thus helping in social adjustment. "Psychiatrists have found that finger painting can produce astonishing benefits in the diagnosis of human ills and has been used to adjust the individual to once more fit normally into society." This method was first used at Mare Island Naval Hospital, and is now being used in Army and Navy hospitals from coast to coast. "It has been found that conclusions about individuals can be drawn from colors they choose for their paintings when linked with other known facts, such as the patient's clinical record, social behavior and response to psychological techniques."—"It has been found that normal well adjusted people usually choose pastel shades of blue, green and yellow."

In the light of this discovery, to be integrated, one must maintain harmonious adjustment between his drives and purposes and his personal equipment; and between his moral, social, and aesthetic lives. One of the most important functions of the school is that of determining the interests and capacities, as well as educational and vocational needs of the pupils, and directing them in a manner consistent with these findings. Why cannot art be used as a tool to help maladjusted students as the Army and Navy are doing? Sculpture, the crafts, and painting can offer release of emotional tensions comparable to finger painting.

In life art can be helpful in many ways: In making daily artistic choices and for emotional release; for the development of initiative, self direction, self confidence, and meaningful participation with groups; for concentration; in the discovery of aptitudes and for broadening attitudes; in seeing relationships, and developing personality. In short, art contributes to balanced living; deep sincere feeling and under-

(Continued on page 22)

ART IN THE BRITISH ARMY

KATHLEEN COURLANDER

Former staff reporter of a London daily newspaper, feature writer who has worked in New York and in Middle East

● When many of Britain's soldiers, awaiting demobilization, found that under the Army Education Corps' Scheme they were obliged to spend a number of hours each week taking an educational course, they chose art as their special subject. They said when enrolling that "art was the cushiest thing to study."

Accordingly they presented themselves in their different units to their art instructors for six hours weekly work. They were given cartridge-paper and paints and told to paint the still-life subjects arranged for them.

The results of their endeavors were included in a special section of the "Art in the Army" exhibition held recently in London. Sponsored by the Army Education Corps, London District, and organized by Sergeant Patrick Gierth, an Army art instructor, the exhibition showed not only the beginners' attempts but also some fine work painted by Britain's professional artists who before they enrolled in the army in World War II had climbed the first rungs of the ladder to fame. Exhibited, too, was the work of promising young students who left their art schools to become soldiers and who intend to return to their studies after demobilization.

Three of Britain's notable artists, Miss Stella Marsden, Mr. Henry Carr and Mr. Morris Kestleman formed the exhibition's selection committee; while this committee turned down one-third of the paintings submitted, over 300 specimens were included. With few exceptions the paintings were confined to London units.

Sergeant Gierth, who was a commercial artist in civil life, regarded the beginners' work with a kindly, protective look. In front of him appeared many reproductions of a mandolin and a white and blue vase, and pots of flowers. Some were in perspective and showed good color treatment.

"The optimists soon found that art as a study is not such a 'cushy' job," said the Sergeant. "We gave the men the materials, told them to get to work and suggested rather than ordered. At first they found it difficult and made muddles so we gave them fresh paper and told them to try again."

Soon some of the soldier-artists were deeply interested and immersed in "art for art's sake." "In fact they got so keen that when it was time for them to stop painting," said the Sergeant, "we had to throw them out of the classrooms."

"The experiment has proved that in every man there is latent artistic ability, but in the turmoil of life it is overlooked and suppressed."

"Although some of the men have stated that they intend to apply their new knowledge to mural work—painting nursery and bathroom walls—we do not think that many of our students are likely to become professional artists. But we realize that they have acquired a valuable new outlook and that never again will they look around picture-galleries with the dull eyes of fish."

A group of soldier art students from Woolwich Garrison, in Kent, sent some of the most attractive paintings in the beginners' section. One of these students, who had only handled paintbrushes a few weeks before the exhibition, submitted a study of nasturtiums in a pot which showed such good texture that as one art critic remarked, "a professional painter need not have felt ashamed of it."

All the exhibitors, professionals and amateurs, who wished to sell their pictures, fixed their own prices. They had agreed that 10 per cent from the proceeds of the sales should be given to St. Dunstan's, Britain's great institution for men and women blinded on war service. Most of the beginners asked two or three guineas (\$9 or \$12) or even 30 shillings (\$6), but one young soldier doubtless with his tongue in his cheek, demanded £105 (\$420) for a small English pastoral scene.

The leading professional artists exhibited studies that were remote from war. It appeared that they had tried deliberately to escape from the subject. It was thought that these artists, who will be Britain's leading painters of tomorrow, art still too near to the great experiences of wartime to portray what they have seen and felt. Thus L. Appelbee, a Royal Artillery captain in World War II, but who has had a picture accepted by Britain's great art gallery, The Tate, submitted as recent studies "Cactus Plants", "A Buckinghamshire Barn"—and—encouraging sight for Britain's housewives—a large "Plaice On a Plate."

Another young professional artist, D. W. Reed, exhibited interesting studies of topical aspects of Britain's life—visitors admired particularly his "Doctor's Waiting Room" portraying homey, pathetic types. The baby in this picture was copied by the artist from a photograph taken of himself in infancy.

The lesser recognized artists and the art students, on the other hand, have exhibited paintings of what they have seen during their years of war service. The collection of their work, therefore, comprises an admirable unofficial war record. Wherever Britain's Tommy has been, from the Far East to Germany, his life in the Army, with all its difficulties, discomforts and duties have been portrayed in harsh, realistic terms. Events after D-Day for example, have been reproduced vividly by T. E. Dell, who gives his impressions of "Smoke Screen Over The Rhine", "Camouflaged Tanks", "Artificial Moonlight On the Rhine", "Germany, 1945" and the "Brussels Night Train" which shows fagged-out soldiers trying to rest in an overcrowded carriage.

Some of these war-time studies have been bought by the War Artists' Advisory Committee; this has been the case of a small water-color by M. Chance called "River Crossing With Kit"—an impression of men up to their necks in water wearing only camouflaged tin hats.

(Continued on page 22)

PAINTING AND SCULPTURE IN THE HOME

RUTH LAPET HUTTON
Dept. of Plastic and Graphic
Arts, University of Alabama

● Why is it that the majority of people furnishing homes are at a complete loss when it comes to choosing paintings or sculpture? These definitely add character and interest to a room. Not only do they not understand how to choose these but they, most often, do not know how to hang a picture properly. It is because they are uneducated in the simple problems of art or are fearful of expense and choice. How to choose a painting or a piece of sculpture, and how to place them in a room are basic problems in home-making. A few pointers may help those who are puzzled but eager to do something about it. Many home-makers buy good rugs, furniture and draperies but, in ignorance, buy inappropriate pictures or gadgets which are cluttering. Thus the home lacks that final fillup which good art would add, if well chosen and simply arranged.

Fear of expense prevents most people from buying an original painting or piece of sculpture. The works of famous painters are expensive, but good reproductions are now available at moderate cost and can be bought at reputable galleries and department stores in any large city. Good pieces of work by lesser artists can be bought inexpensively but one should be careful that the choice is good. Also, some imagination and daring should be used; most people are too afraid and conservative. Here some research and advice from experts might not be amiss, but the person who does the buying may feel that he wants to buy a picture he likes and wants to live with, not one that someone else has chosen for him. The person who is at a loss to decide should allow himself to be gently guided by one of greater experience and then choose for himself something he would enjoy living with, according to how he feels and reacts individually. The more vibrant colors used by the modern painters better express their age in which we are living, and lift the spirit as compared to the safer paintings of the older schools. If one's house is modern, an abstraction or non-objective painting would be more suitable than realism. Yet realism has its place too according to the type of home. Suitability must be considered. If one is able to buy more than one good picture or piece of sculpture, it might be fun to change these about, from time to time. Store, temporarily, those pieces which one is not using.

When buying a painting the frame should be as carefully considered as the work of art itself. The frame should be subordinate but, at the same time, create harmony and a unity of the whole. Frames should be simple in line and not too ornate, wide or narrow for the picture within. Natural wood waxed down, painted an off-white, or a neutral tone to harmonize with the colors in the painting, is safest. It is best to avoid ornately carved moldings unless specifically suitable as this type of frame tends to overpower.

How to hang a picture is equally important. Most people hang too many of assorted sizes and hang them badly. They are apt to hang them too high above eye-level, or if small they hang them in a haphazard arrangement rather than

grouping them effectively. A much more dramatic effect is achieved if one large, good painting is hung at the right spot in a room. If prints are chosen, group them in an effective spot or hang them low in a row over an appropriate piece of furniture so that harmony and unity is thus achieved. It is always better to hang pictures a little lower than eye level rather than too high, so that the observer can see directly into them. This point is most important. Hang them on picture hooks in such a way that no wires can be seen. Tasseled cords or a V-shape of wire is disturbing to simplicity arrangement.

If one good painting or good reproduction is hung, an entire room can be decorated around this, using the picture as a central spot for the ensuing color scheme. Here danger lies in the temptation to pull the painting apart, bit by bit, to match all the elements. This would result in a confusing color scheme and one will be more successful if the artist's proportions are carefully studied. Pick the dominant color for large background areas of the room and approximate the percentage of other colors for small areas. Eliminate those colors which would contribute nothing effective to the whole, keeping in mind that a simple, color harmony is more restful and more satisfying. It is not necessary to duplicate the colors exactly but it is more important that they should harmonize. Large areas, like walls or floors, should not be too strong in color or they will be too dominating. Save the strong color notes for small areas such as a chair or a lamp base.

Ceramics can be classified with sculpture for use in the home and these should be chosen with an eye to line and proportion within the room as a whole. One or two good pieces can be much more effective than numerous cluttering gadgets. Remember that space and simplicity of arrangement is more restful and pleasing to the eye than clutter.

Ceramics differ from sculpture inasmuch as they are fired in a kiln, and sometimes glazed with color whereas sculpture is cast, by means of a mold, in plaster, bronze and other metals as well as carved from marble, limestone, granite or wood. Ceramics are usually designed on a small scale while sculpture ranges from small to large proportions. These proportions must be harmonious with the shape and size of the room as a whole or they will be completely lost or be too overpowering. As with paintings there can be a wide choice of subject, color or size suitable for any taste. If one owns several pieces, one's room and spirits can be refreshed by changing these about. Put out one or two pieces at a time and temporarily store the others. It is best to choose sculpture that is simple in line and mass as a better expression of the times in which we are living. Such a type is more suitable for modern homes than more ornate works typical of the 19th century, for example. Certain works by the Chinese, early Greeks, Egyptians and other peoples, mainly primitive, can be suitable inasmuch

(Continued on page 22)

GLASS MURALS IN DECORATION

● Glass as a decorative medium has grown in popularity in recent years. Glass production and fabrication will lend a further impetus to use of glass murals and other art objects in both domestic and commercial building in the post-war years. The qualities of the material and its adaptability to new processes involving bending, cutting, and shaping make possible an endless variety of designs to suit the most discriminating taste.

Plate glass can be transformed into attractive murals and other art objects in several ways. Hand carving, etching with chemicals and casting into molds are some of the older processes. The mold-casting process has been, perhaps, the most widely used for producing decorative glass murals in the past. European artisans usually made one or two murals and then destroyed the mold so that their carvings were exclusive and could not be duplicated. Another carving method involved the use of various-sized grinding wheels. Both of these processes, together with laborious hand carving, have definite limitations because with them it is not possible to create large size architectural murals.

Glass Sandblasted

The most recent and successful method of glass sculpturing is the sand-blasting process. The special refinements of polished plate glass products and the introduction of sand-blasting open unlimited vistas for development of glass art. The extent of glass sculpture is now limited only by the ability and imagination of the artist. Sandblasting glass is much like stone carving; where the stone cutter uses a hammer and chisel to shape an object, the sandblaster utilizes a very fine stream of sand driven by high pressure. Each particle of sand acts as a miniature chisel in breaking away tiny pieces of glass.

There are two methods of sandblasting glass, one infinitely more intricate than the other. In ordinary sandblasting of glass, the desired design is adhered to the glass. Those parts not to be treated are masked-out and the open areas subjected to sand blasts. Difficult as this process is, there is almost as much difference between it and sand sculpturing as there is between painting a house and painting a portrait. The sculpturing becomes a process of controlling the grinding medium to produce any desired depth of cutting, plus shading and blending of cuts to produce a carving as complicated, for example, as the human form. It is a problem of exposing the deeper parts of the carving to the sandblast first, bearing in mind that the first cuts not to be so deep are exposed, and that the deep cuts will not continue to etch into the glass with the same speed as the more shallow cuts.

Work is Exacting

Important too, is that the fact that glass as an art medium presents only one chance for success. Each operation must be started and finished at exactly the right time. A single mistake is usually fatal to the success of the entire operation. For example more than 250 hours were devoted to

carving a large mirror mural of the Greek God Apollo astride a horse, but of this time only 50 hours were spent in actual blasting. The remainder of the time was devoted to inspection, thought, and decision of just how far to carry each operation so that the final result would be satisfactory. Sand-blast sculpture has many advantages over other glass carving methods. It is less expensive than molded glass where only one copy is required; also, the section of the glass not carved will remain in its machine-polished state and be free of mold marks, providing glass is of mirror quality. No job can be too large. The entire surface of the largest piece of glass ever made could be carved if desired.

Bridal Bureau Mural

One of the most difficult glass sculpturing jobs ever done was recently completed for the Wm. H. Block Company, Indianapolis department store, by Ivan Pogue, of the Pittsburgh Plate Glass Company and one of the country's foremost glass sculptors. This sculpture is a beautifully executed figure of a bride surrounded by small flowered designs. The idea was developed by E. W. Snyder, Block's architect, who wanted to do something that would compensate for the rather poor location of the store's bridal bureau. The glass carving has attracted great numbers of people who have made special trips to the department to see this fine artwork. The glass mural has helped make an obscure department famous.

Mr. Pogue says this mural involved delicate operation because the detail of the work was so very fine in comparison to the one inch thickness of the polished plate glass. As in all sand blast sculpturing the cut had a tendency to come to a V-shape in its own width and in order to render the design satisfactorily it was necessary to drive many of those cuts beyond the V stage—a procedure usually considered impossible, but accomplished with refinements of the glass sculpturing art developed by Mr. Pogue.

Another interesting and different example of glass carving by Mr. Pogue is a huge mirror surrounding a fire place in a living room decorated in period furniture and style of French influence. A rococo design, in keeping with the furnishings, was sand carved on the mirror. This piece was used to advantage in home decoration. Glass sculptor Pogue is also carving a three-quarter inch plate glass mirror frame with a rose and vine design for the Ayres & Company's "Glass Room."

Glass War Memorial

Another indication of the growing appeal of glass murals is the commissioning of Mr. Pogue to carve a portrait of a Navy dive bomber pilot killed in action. This portrait will be heroic in size with the head about 18 inches high and made of edge-lighted one inch thick plate glass. It will be mounted in the foyer of a large Indianapolis office building against a background of Carrara glass that will be shaped in the form of a gigantic eagle. This glass memorial will cover the entire wall from floor to ceiling, approximately twelve by twenty-two feet.

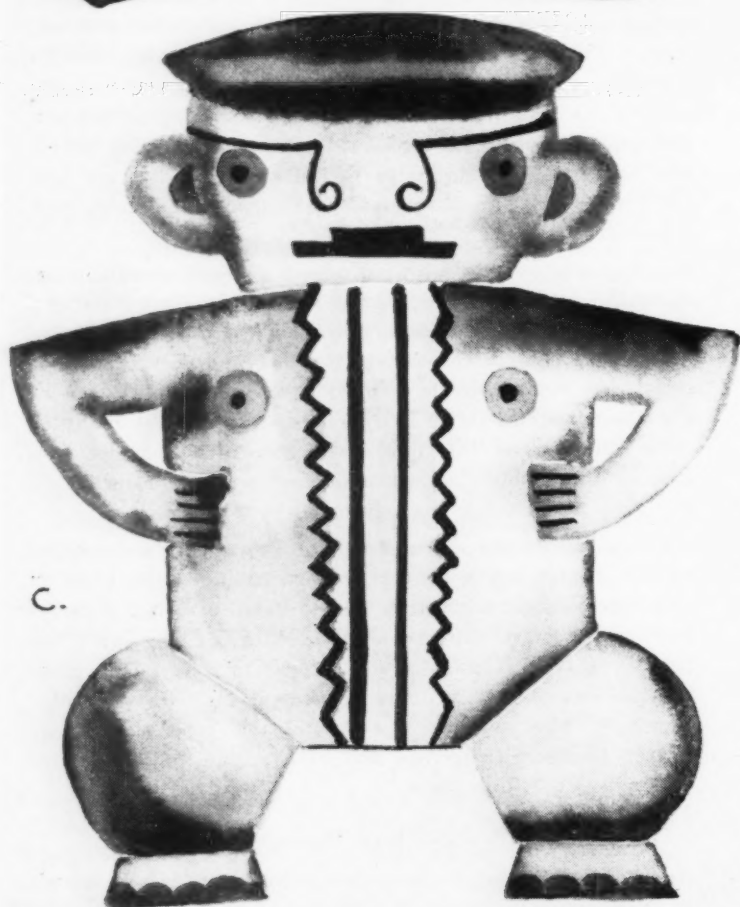
CLAY FIGURINES FROM COSTA RICA



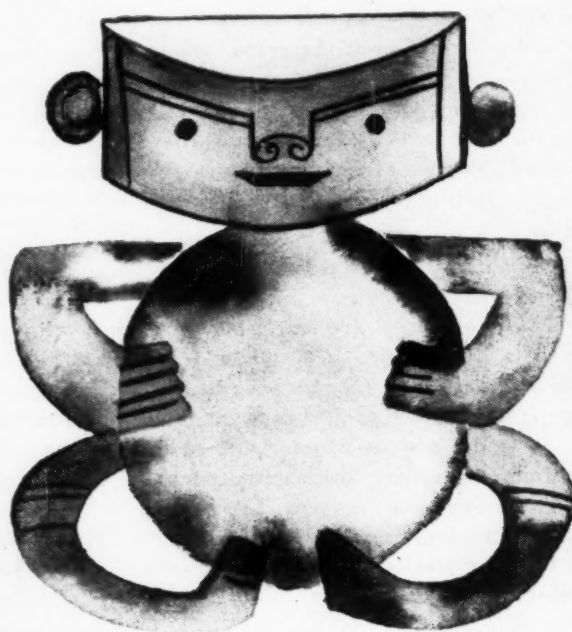
A.



B.



C.



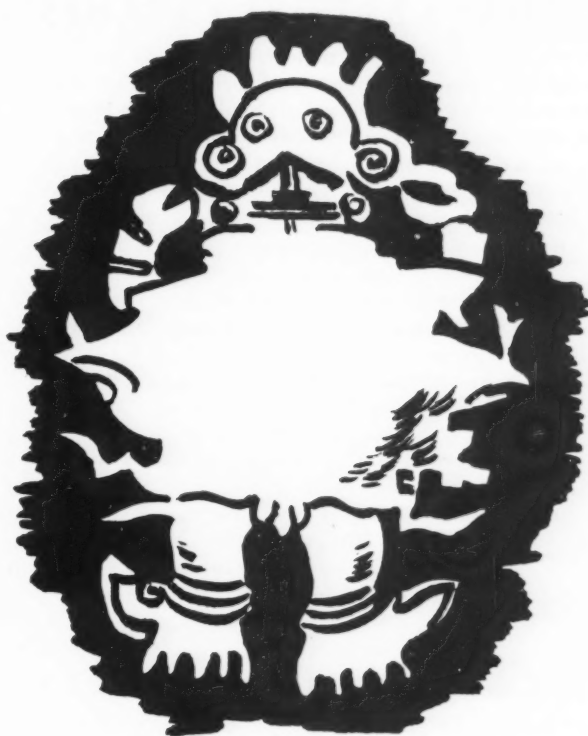
D.

- A. Human figurine, alligator ware. Figure always seated, legs short and stumped. The face is rude and beaked like a bird, and features added by paint. Apparently all the figures are female and probably represent a goddess, the figure serving as idols or images. In a few instances she carries a child.
- B. Chorotegan Culture figurine. These idols are similar to the Nicaraguan type, and are both male and female, having large head and legs which are painted with line designs.

- C. Guetar Pottery Figurine, quite grotesque, with incised line vest. About 7" high.
- D. Chorotegan Brown Figurine of Nicoya Peninsula, very grotesque. These are stylistically different from other pieces, polish duller, the ware is redder and the incised line is often curvilinear and the relief more grotesque.



CRAB MOTIF ON NICOYA WARE FROM COSTA RICA



CRAB GOD OF CHIRIQUI FROM COSTA RICA

CRAFTS OF COSTA RICA

EVELYN G. ROBBINS
Dwight Morrow High School
Englewood, New Jersey

● "We are all Americans", but we know very little about our neighbors to the south of us who are the subject of much interest and conversation today. We have read of the Arts and Crafts of Guatemala and Mexico, but not much has been said to help us discover the crafts of Costa Rica. We have never fully emphasized in our History of Art classes the contributions of the American primitives, meaning the early work of the Aztecs, Mayans, Peruvians and other Indians or aborigines, which make up that culture known as Pre-Columbian. No history records the beginning date for this period, but in Costa Rica 1502 A.D. was the terminal date, for in that year Christopher Columbus, on his fourth voyage to the new world traveled along the entire Atlantic coast of Costa Rica. The Indians traded gold, jewelry and jade with Columbus. The country was so rich that Columbus named it rich coast, or the Spanish—Costa Rica.

At that time Costa Rica included part of present day Panama and Nicaragua. Not until the twentieth century were the boundaries of those countries determined. Today the area of Costa Rica is nearly 19,000 square miles, or a little less than the size of West Virginia, or about half the size of Pennsylvania. Very few areas in the world as small as this contributed so much in primitive art. A glance at a recent map tells us that there are large areas today without towns and cities, and it is said that there are still a few parts of Costa Rica where white man has not pene-

trated. In these areas, Indian tribes, descendants of the early tribes of which we speak, live in much the same way their ancestors, the aborigines, lived. Their homes were reed houses, or huts with rounded roofs. Their climate was mostly tropical, except on the central plateaus where it was temperate, with temperatures ranging from 40 degrees to 80 degrees. In consequence the Indians wore little clothing. It is believed that the clothing was simple, the men wearing the usual breech clout and mantle, and women clothed in a skirt and blouse, the huipil. Clay stamps were used to print designs on the fabric. They were circular, the design rolled on making borders and pattern repeats. Dyed cotton fabrics, which have now disintegrated were the chief materials used. Purple, a dye obtained from the "purpura patula", a shell fish, was quite common, and is used today for the beautiful purple color found in woven and dyed fabrics from Central American countries.

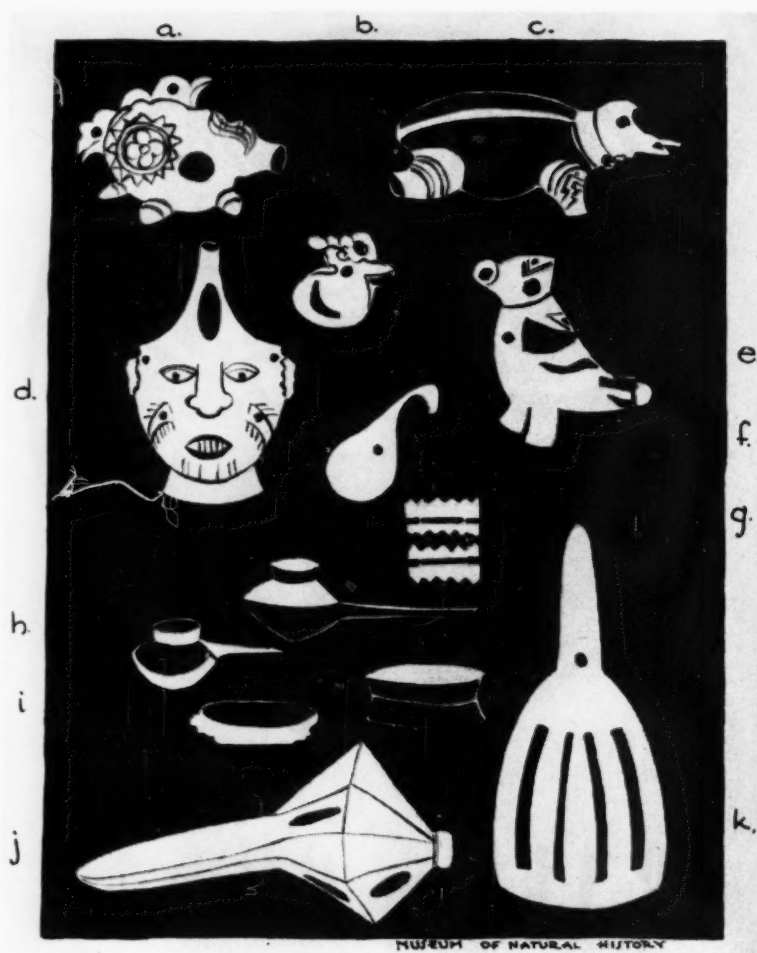
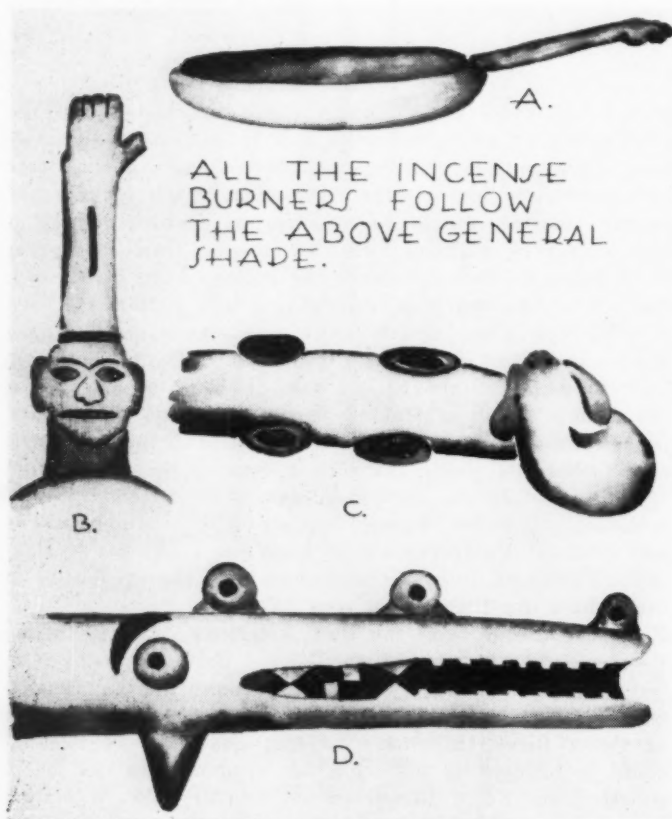
A truly romantic story—the discovery of the antiquities of Costa Rica, for little might ever have been known of Costa Rica had it not been for that American engineer, Minor Cooper Keith, founder of the United Fruit Company's interests in Central America. Keith, despite great difficulties built a railroad from the Caribbean Sea to San Jose, capital of Costa Rica (1874-1890) so that quantities of bananas could be brought to the coast for shipping. In the job of construction, Keith discovered ancient Mercedes, a plantation in the forest region of the eastern area of Costa Rica.

WHISTLES • RATTLES • STAMPS

Right: (a) and (d) represent pottery whistles and ocarinas of the Guetar culture. They are dark brown pottery ware and decorated with the same white incised line. Double headed bird whistles are the favorites, but they also used snakes, monkeys and human beings for motifs. Some of the whistles had two holes, but the majority have four finger holes which would indicate that a scale was played. Most interesting of all is (a) a two-headed bird, with an incised line wing design. (b) and (f) are rattles. (b) is of polychrome ware and found at Mercedes. This is the actual size. (f) is a rattle, actual size found near Paso Real, known as Chiriqui culture. (c) and (e) are whistles of "alligator ware" usually found in the form of animals—monkeys, jaguars, frogs, fish, with only two modifying finger holes. They are light in color with red, black or dark brown trim. (g) stamp for making designs on cloth. There was not much variety, and the design always repeated and was geometric. The motif is actual size, and in roller form. (h) pottery pipes, problematical use. (i) pottery finger rings, very plain and heavy. (j) and (k) "alligator" ware pottery bell rattles, no decoration.

POTTERY INCENSE BURNERS

Below: The pottery incense burner was found from Central Mexico to Panama. Those shown on this plate were found in Mercedes, on the east coast of Costa Rica. The types were distinguished by their handles which represented crocodiles, birds, serpents, and human figures. The material is an unglazed pottery, the color of rust, or a light red brown. The general shapes of the burners are all the same, just varying in size, and tilt of the handle. (A) General shape. (B) Human head handle, with arm above head. (C) Serpent motif. (D) Crocodile handle, the most ornamental of the group and showing the use of the plastic ornaments on the top of the head, and for the eye.



There, through excavations, he found many pieces of pottery, jade jewelry and gold ornaments in the graves and cemeteries. Through a freak of nature, one night during a terrific storm, a great tree was uprooted, and the greatest and richest find of all came to light. Thirty dazzling pieces of gold jewelry were enmeshed in the roots of this old tree. These gold pieces, now in the Keith collections, may be found in various museums of our country.

There were three great aboriginal tribes who lived in Costa Rica that contributed the most to our knowledge of their primitive culture. They were the **Chorotegans**, who lived in the Pacific; the **Gueteras** on the central plateau and the eastern coast areas; and the **Chiriqui**, or the southern tribes. The Costa Rica aborigines left ceramics, sculpture, wood-carving and gold ornaments or jewelry as evidence of its primitive culture. The most numerous finds have been objects made from clay,—pottery, figurines, toys and whistles. The pottery, although diversified as to clays and pigments as well as shapes and designs, was all formed by hand. There was no knowledge of the potter's wheel before the coming of the Europeans. It is acknowledged by authorities that the pottery of Costa Rica is the finest ever shaped by hands without the wheel. The wares were made of local clays, diversified as to shape and design. Some pottery was painted a vivid purple, taken from the pupura shell fish. Yellow "armadillo" ware was so called because of little knobs or handles representing armadillos. "Crocodile" ware had red and black designs on yellow sizing. The black ware was a purplish black obtained from ore or manganese. The aborigines were influenced by their environment and employed many animals and bird forms in their designs.



POTTERY TYPES IN COSTA RICA

Left: Type (I) is a black pottery, polished and decorated with fine incised lines, and generally filled in with a white material. (I) (a), (b), (c) and (d) are incised line pottery, Guetar culture.

Type (II) is reddish relief pottery, Central Costa Rica, Guetar culture. (II) (a) Grotesque red pottery—size four inches. (b) Tripod—grotesque legs—actual size. (c) Simple painted ware, probably pelican design (8"). (d) Red painted on red—bowl about 10 inches. (e) Tripod legs become animals or people—with divided legs, hands on stomachs and no body. (f) 8" pottery head, top open and basket like-eyes cut out.

ARCHAIC STONE SCULPTURE

Below:

A. Archaic sculpture, Jimenez.

This is the simplest form of stone sculpture, and the material used was a flat slab or a slightly rounded surface or boulder. The arms and hands and feet are shown in incised line.

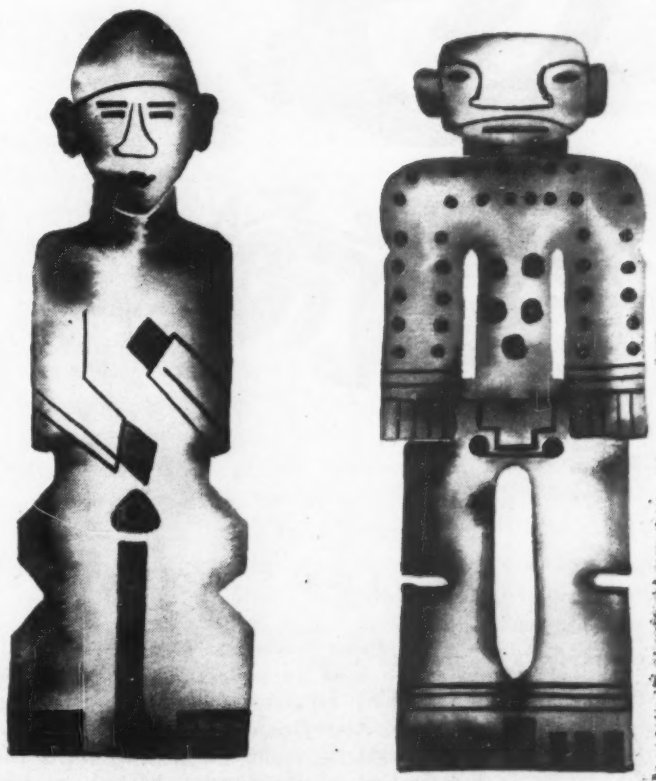
B. Archaic sculpture, Palmar.

In the advanced stages of archaic sculpture a slab was used in such a manner as to separate the limbs from the body. The style is more formal, and there are rows of dots, which might have represented tattooing. It is interesting to note that these both are about 24" in height. The Palmar sculpture is slightly rounded while the Jimenez piece is entirely flat.

Turtles, lizards, frogs, snakes, turkeys, plumed monsters, scorpions, serpents, crabs crocodiles spiders with egg balls attached and armadillos served as inspiration for their designs, and indicate that they were observant of nature. It is thought possible that there was a religious significance to these designs, for according to Indian belief anything might be applied to for deliverance and aid. Human figures were used in many designs, or a human figure with the head of a bird, which are thought to be Gods or Goddesses. Designs found in Peru show great similarity, and at one time there might have been a great southward migration.

There are six provinces or regions with rather distinct types of pottery. The Lake Nicaragua district produced a fine type of polychrome ware. Pottery bowls from this area had a flat base, very different from other wares, often having designs similar to those in Peruvian weaving. Pottery from the Nicoya Peninsula is without doubt the finest found in Costa Rica. A white polychrome ware with fine designs applied to effigy jars and pots similar in shape to the Mexican chocolate pot. This ware had under glaze painting in warm reds, oranges and browns.

The largest contribution of all comes from the Guetar area, or from the central plateaus. There was a dark red brown ware and a black clay ware with white incised line, highly polished, with fine incised line decorations filled it. Vessels were small and dainty, with tripod legs or ring bases. Ocarinas, whistles, rattles, clay stamps, and even finger rings were some of the diversified uses made of the local clays.



A.

B.

The eastern Nicaragua District produced a polychrome ware closely related to Mayan pottery.

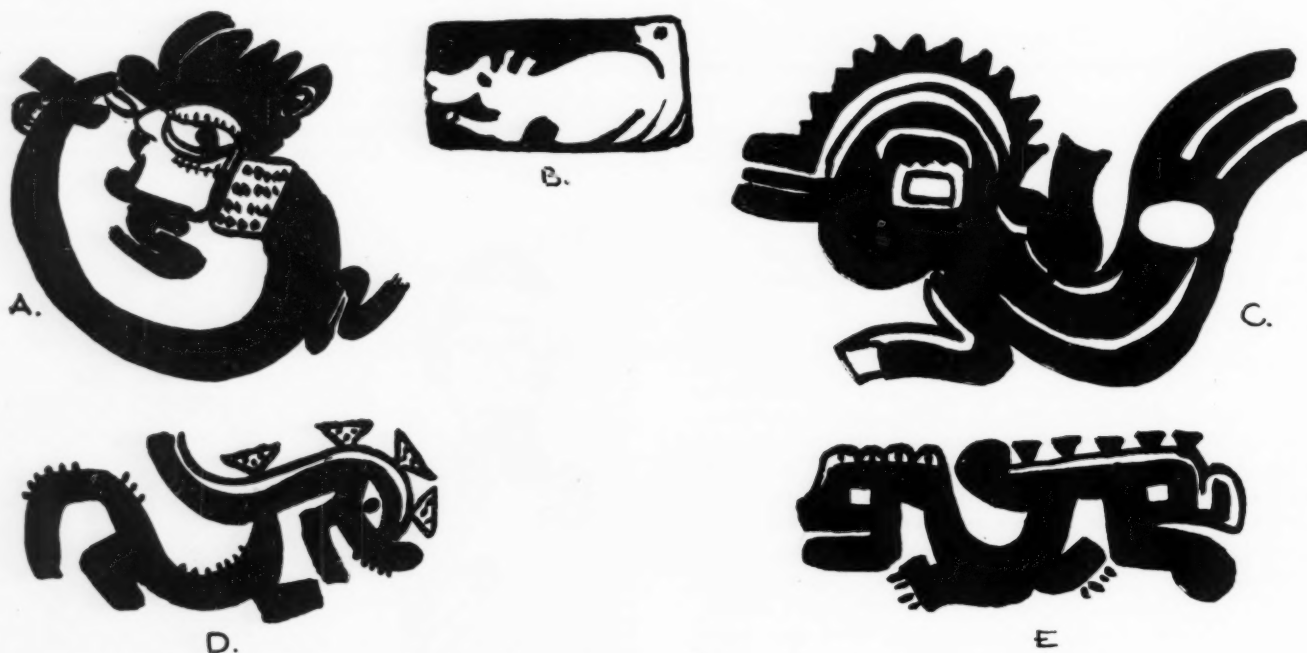
The Mercedes District were similar to the Guetar ware. Incense burners (see illustrations) were peculiar to that section, although small pottery figurines were more prevalent. In the Chiriqui District (Terraba) pottery whistles and ocarinas were of a cruder type but representative of the work of the southern region. This ware was sturdy but not beautiful.

Sculpture has been found in all parts of Costa Rica, taking the form of monkeys or eagles carved upon slabs; metates or grinding stones, and human figures, or a combination of human figures with animal heads. In the archaic form the sculpture was flat, with incised lines used to show the arms, fingers, or toes. Rounded boulders were then used and the form became more rounded, with an attempt to separate the legs and arms from the body. In the more advanced stages of development the figure was completely rounded, and the limbs free from the body. This perfected type of sculpture was found in Mercedes. Lava stone was often used for the carving, and the crocodile was often represented in partial human form.

If we are to judge by the findings in the graves and other excavations, the Costa Ricans had a great love for jewelry. Gold must have been plentiful, copper, silver and platinum alloys have been found, and jade was used as a stone for

pendants and charms. Designs were most elaborate,—amulets of frogs, birds with outstretched wings. Hammered or burnished ware, with heavy plating over copper, or thin and impermanent gilding was found in the Mercedes gold. These rare gold findings have been restricted to Costa Rica and to Panama alone, and evidence a skillful type of craftsmanship.

Archaeologists consider the gold and jewelry rare prizes, because of their unusual workmanship. Ceramics, though not regarded as particularly beautiful from some of the districts, are regarded as the finest examples of handmade pottery found in this hemisphere. How can we enjoy these objects today? We can appreciate their value and look upon them as a representative art of the Pre-Columbian period. We can go to them for sources of interesting designs and apply or adapt these designs to our present day needs. Leading textile houses are currently using primitive motifs as their inspiration for designs for dress fabrics. Some of the clay figurines suggest designs for lapel jewelry or block prints; still others would be adaptable to designs for toys. Whatever we do, either in studying the arts and crafts of the Costa Ricans, or in adapting some of their motifs to today's commercial uses, we familiarize ourselves with Pre-Columbian culture, and this can go a long way in creating interest in and understanding of our Latin American neighbors.



DESIGN MOTIFS FROM COSTA RICA

● Costa Rican symbolism is displayed in all the motifs used on pottery forms. Birds and animals have religious as well as esthetic significance. According to Indian philosophy anything might be appealed to for aid. The Jaguar, God of the jungle; hunters, plumed serpent are related to tropical storms. The

Crab, pelican and Man-of-War bird were fisherman's luck, while the scorpion and stinging lancet helped hunters to use their spears.

(A) Plumed monster. (B) Jaguar. (C) Monkey—Nicoya ware. (D) Alligator motif—Chiriqui. (E) Alligator motif—different type.

Design Trends

● "What the Consumer is Looking for in Design," a discussion, organized by THE AMERICAN DESIGNER'S INSTITUTE, attracted a large audience of industrial designers, manufacturers, department store buyers and editors to the Architectural League recently. Esther Hansen, Elinor Hillyer, Harriet Burkett and William Pahlmann were the speakers.

John Vassos, Chairman of ADI, welcomed the audience, pointing out that the purpose of this meeting was to promote good relations with all people interested in good design. The members of ADI represent a most important force which has changed the visual aspect of life in this country.

"We see the acceptance of the modern movement as a concept of living, influencing homes furnished in traditional as well as modern to-day," said Editor Esther Hansen of Home Furnishings Merchandising.

Modern architecture and modern furniture is most desired by all groups questioned in recent surveys made by *Mademoiselle* and *Woman's Home Companion*, with emphasis on quality and good design at budget prices. Only a small percentage of the public still wants a traditional house in bungalow or Cape Cod style. William Pahlmann feels a new approach is necessary to assist the public in choosing designs. Esther Hansen reported seeing great strides in the development of good American design on one hand and on the other continuing horrors. Running a close race with ham or borax is good design. We see this design movement strongly and successfully impressed on our store selling floors, in the growth of open stock furniture, and in the growing number of basic groups in good reproduction furniture. A combination of forces is responsible for good design in home furnishings: the magazines that do an educational job, the museums that put on public exhibitions of good design in home furnishings, the manufacturers who trust their designers, and the stores who have pioneered and sponsored good design on their own. Miss Hansen suggested that signing the products, identification of the designer, annual exhibitions and greater concentration on good design for the lowest income bracket would help to speed up and solidify the movement.

"Young home makers want good basic things, good carpeting, good fabrics, good design, that won't cost a million dollars. They want interchangeable pieces useful throughout the house. Storage space is the biggest problem to-day. The High-boy is out-moded. They want space for records, books and the things that the average couple has to store. They want to simplify their living. With all this desire for functional things," Miss Hillyer, Decoration Editor of *Mademoiselle*, said, "it was a paradox that the consumer also wants chintzes with cabbage roses and pretty-pretty things—a combination of simplicity and Peter Hunt. But the era of the

orange crate made into something else is over, people want clean simple furniture to-day."

Harriett Burkett, Editor of *Interior Design for Woman's Home Companion* reported that *Homes for Peace*, a recent survey shows that the average consumer in the \$3000 a year income bracket wants a single family, modern, frame one-story house. They want a large activities room, a basement with recreation room, laundry and storage space. They want three bedrooms, a small compact kitchen with dining-nook. The consumer wants new materials, glass walls, new heating methods, fluorescent lighting, movable partitions, walls and floors that are good looking and easy to care for. They want built-ins of all kinds everywhere, good kitchen equipment that is not finished in white but in finishes that fit into the background and design of the room. They want outdoor living rooms with outdoor fireplaces and furniture and equipment, that is right for outdoor living.

"As Americans, we are facing a new way of living and entering a new era; it is a new experience for the merchandising world. We must approach this problem in home furnishings," William Pahlmann, Interior Design & Decoration Editor for *Harper's Bazaar* said. "Good design needs proper presentation. A trend often created by a smart editor must be properly thought through before presenting it to the public. We must make the public fashion conscious in home furnishings. The signed product is very important for when the consumer goes out to buy he is influenced by names. Names stand for quality in his mind. It is the responsibility of the people selling the merchandise to understand what they are doing, to teach the consumer how to select good design."

There was general discussion from the floor. Mr. Bach wanted to know what manufacturers were going to do about the demand for built-ins. Mr. Wormley replied that some manufacturers were planning on such lines but that they would be expensive. Mr. Hall wanted to know where the job starts. Mr. Pahlmann replied that the next move on the part of the stores is to set up portable display units in furniture departments instead of whole rooms and to use properly trained people to do the selling.

Mr. Richard Bach of the Metropolitan Museum urged the designers to work from an adult point of view to develop the best possible taste in the people who have the smallest incomes. He advised all designers to redigest the past and to use their imaginations in planning for the future.

Mr. Alfred Auerbach closed the meeting with the thought that it will take a little time for all the new ideas to crystallize and to be put into production.

"What the Department Store Is Looking for in Design"—will be the next panel scheduled for April 30. A group of outstanding department store buyers will lead the discussion.

Well designed party favors made by the pupils of Hazel Willis at Ohio University.



PARTY FAVORS FOR SPRING ARE EASY TO MAKE

By HAZEL WILLIS
Associate Prof. of Design
Ohio University, Athens, O.

● How would you like to have a spring party or an Easter breakfast and make your own favors? Colored construction paper is firmest and easiest to work with. For place cards you may choose flowers as a motif. Make large flat ones that will stand with a little triangular prop pasted to the back, or try folding the petals forward and use sippers or lolly-pop sticks for stems and button molds or spools for bases. Bits of metal or pieces of gay prints or even feathers can be used for variety. Perhaps you would like nut cups or bon-bon dishes too. Tiny garden baskets or little carts are very easy to make and can be carried out in the same colors you have chosen for your place cards. Then there

are Easter bonnets for favors with little wooden heads, made of dowel sticks, or you can make a gay chapeau with the crown open for candies. Garden tools such as rakes, hoes, or spades make clever name cards with the lettering on the broad handles. Invitations may have a spray of flowers or a little repeat of the symbol you have chosen for your party. These can be placed to the top or bottom of your note as decoration or used as a seal on the outside to give a little hint of the theme you expect to use. The original ideas and the gay colors are always a self starter for conversation so your party should be a success.

Students Work In Linoleum Block Printing

By WILLIAM S. RICE

● Perhaps no art technic since the days of Pyrography has been more abused by the amateur craftsman than block printing.

"Makers of Block Prints are myriad" says Harry Noyes Pratt, Director of the Crocker Art Gallery of Sacramento, California. "Those who attain beyond crudity to real artistry are few. Possibly it is the ill-advised effort of the many which is responsible for the slow advance in America of this, one of the most ancient of the graphic arts."

It is not to be wondered at that this art and craft should make such a fascinating appeal to the novice, especially just before the Christmas holiday season, since its possibilities are many; and naive results are even possible to those who attempt to practice it for the first time.

Mr. Pratt further aptly states, "The public knowing little of this art and having so little which may be set up as a standard, is apt to place all block prints within the same class and judge them all from the crude attempts of the dilettantes, those whose real interests lie in some other branch of art. Block printing demands the whole-hearted following of its disciples if real artistry is to be attained, and that it is a fine art is proved by the work of those who specialize in it."

To those who take this craft seriously, block printing is indeed a beautiful and fascinating accomplishment. Moreover, block prints possess a charm particularly their own and their broad responsiveness gives to their maker a range of expression which is practically unlimited.

"Its possibilities are bounded only by the artist's skill and taste," writes printmaker Howell C. Brown, Secretary of the California Society of Printmakers. Whether the cuts are made on wood or linoleum makes very little difference, since each material responds to its own character in the finished work. The artist may make his work suggestive, or execute it in the minutest detail. Color may be added, if he so desires it. Even different papers may produce varying effects from the same block.

The techniques of block printing in the United States today may be roughly divided as follows: black and white; color with black or white outline; color with little or no outline. During their experimental state many artists have tried all three methods but finally settled down to the one that best suits their own need for self expression. At first many workers in this medium frankly imitated the Oriental methods but as time went on, they have gradually settled down to styles of their own. "We have a group of men and women working on wood and linoleum who are equal to any to be found in other parts of the world," further observes Mr. Brown.

This statement is borne out in fact whenever one visits the shows of Print Societies circulated throughout the United States; as well as an occasional show which we sent to foreign countries.

Some time ago the California College of Arts and Crafts in Oakland, offered at its Summer Sessions a course in linoleum block printing under the writer's instruction. The illustrations presented herewith were made by students attending that class.

In most cases the blocks were planned to be printed in black and white; and when planned to carry color, this black and white design was styled the "key block." The key block is sufficient unto itself, usually, but sometimes color greatly enhances it.

We used battleship linoleum $\frac{1}{4}$ " in thickness, and for the cutting Speedball cutting tools almost exclusively. Our

usual procedure was to first plan the design either from a sketch made from nature or from an original photograph—copying the work of others was not encouraged. The design was then traced with a small brush, (No. 3) and India ink on very thin tissue paper. This was then reversed and glued down on the block. After the glue had dried, we oiled the design with linseed oil or vaseline. This made the lines and masses of the design stand out more clearly. The cutting was next done with a stencil knife and the Speedball tools. Warming the blocks in the sun, for a few minutes (or on a stove) made the cutting much easier.

The remainder of the design after the cutting, was removed by sponging with water. When dry it was ready for inking. The printing was done on an old letter press; but some students preferred to use the "baren." Since we were unable to buy this Oriental tool in this country, we were obliged to make them ourselves from cardboard over which we stretched and tied the ends together, several layers of corn husks, slightly moistened. These home made "barens" worked quite as well as the Japanese ones.

The papers that gave the best results were those of Oriental manufacture. Papers having an absorbant quality are always best to use; although ordinary drawing paper works well when dampened with water and then laid between blotters and put under glass with a weight on top. The inks used were the ordinary block printing kind, thinned slightly with linseed oil, when too thick. The printing was done on an old fashioned letter press; although for small prints such as Christmas cards, labels, book plates, etc., we found a clothes wringer much to our liking. When using a wringer it is necessary to make a "kit" or "jacket" to hold the block securely and prevent it from skidding as it passes through the wringer. We made our kits as follows: Three pieces of pulp board all exactly alike in size, were hinged at the top with strips of cloth glued to them to act as hinges. The middle one had an opening cut out similar to a picture mat just large enough to hold snugly, the unmounted linoleum block. (Blocks mounted type-high cannot be used thus.)

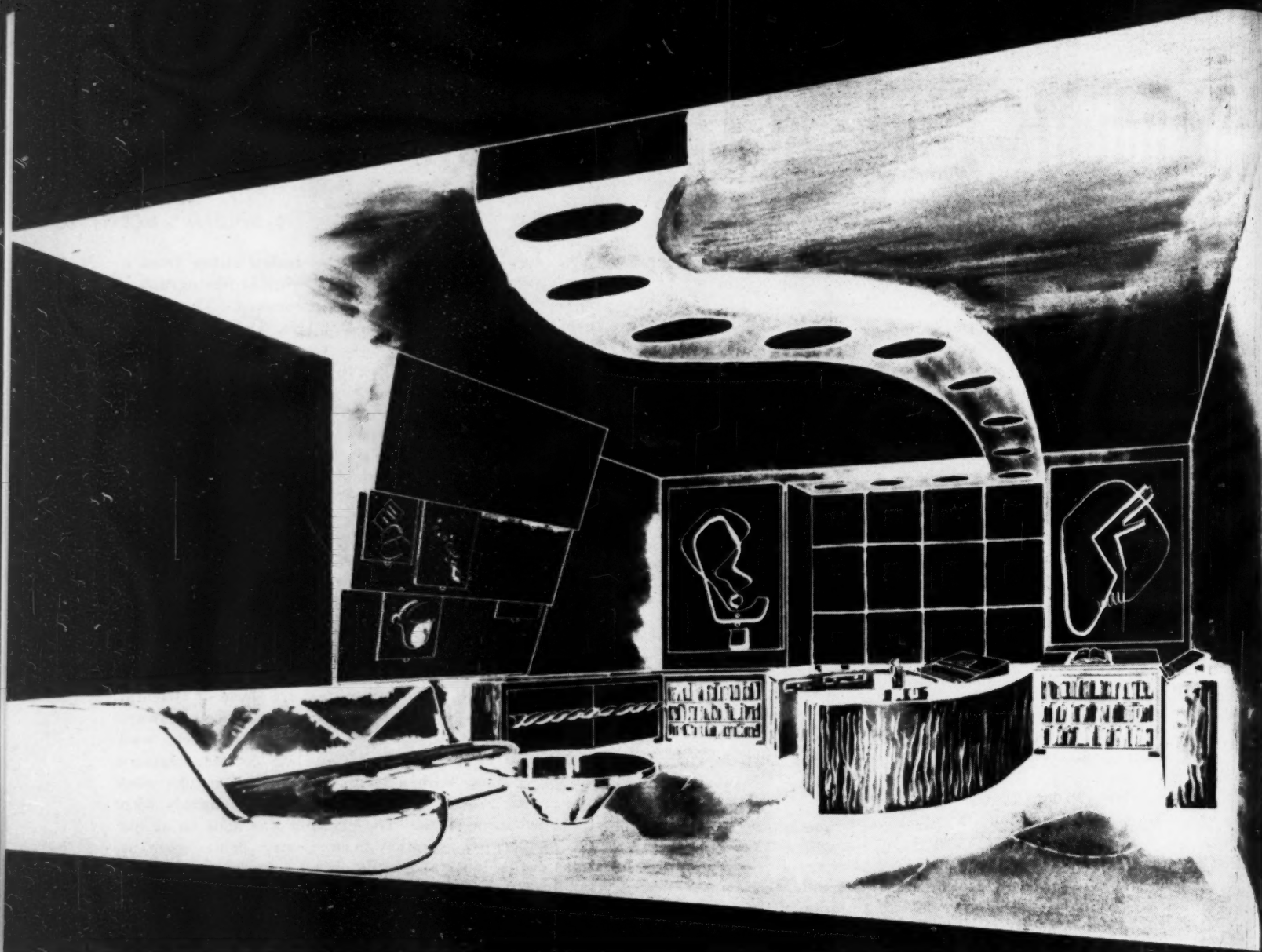
The block is inked and laid in the opening of the kit, the paper laid thereon and this "sandwich" is run through the wringer hinged end first. The rollers should be screwed down rather tight, but not too tight to pass the kit through properly. Experience, alone must determine the right amount of pressure.

The ink was applied to the blocks with an ordinary rubber roller such as photographers use; although we found that a gelatin printer's "brayer" worked immeasurably better.

Sometimes we cut an extra "tint" block which gave an additional charm to some of our prints. This block also had portions cut away, which in the print came out as white spaces. Tint blocks were inked as follows: ivory, yellow ochre, light green, or light brown.

When it comes to marketing block prints our usual experience has been that the general public prefers the color print to the black and white ones and is making use of it more and more, for wall decorations. Block prints make glowing spots of color that set the whole wall aglee and strike a note often needed. They may be purchased at a price within the reach of the most modest purse.

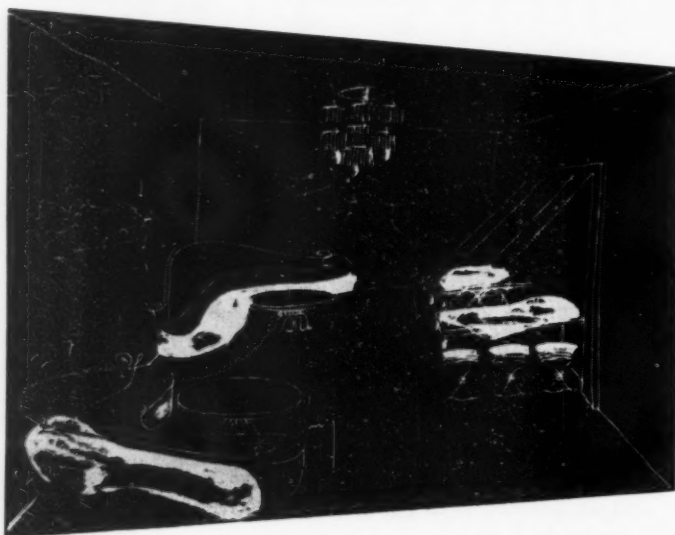
The block print was, ages ago regarded as the "poor man's picture" and at present it is again acquiring that enviable position it formerly held.



WORK ROOM

DESIGN FOR STORE

PUBLICITY ROOM



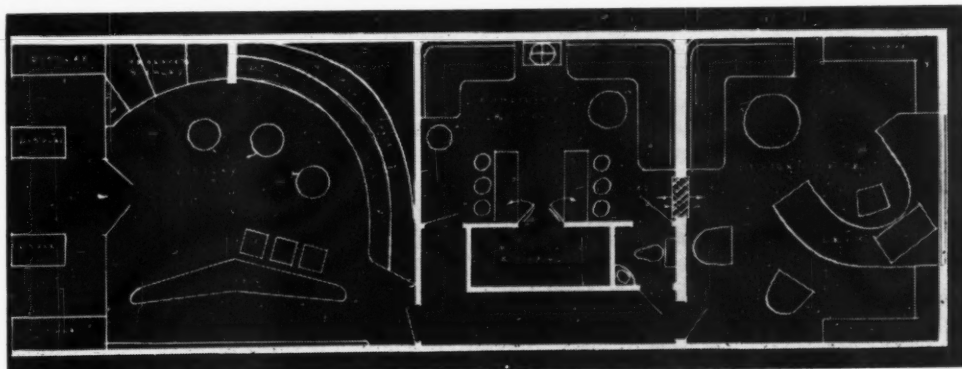
● THIS MODERN STORE has been designed by Kim Hoffmann and Stephen Heidrick, interior designers of New York City. It is for a firm, which creates, promotes and sells at the same premises. The dimensions are those customary in midtown, Manhattan.

The innermost space shown above is devoted to designing and creating. The U-shaped desk gives generous work surface. Left wall accommodates pull-down slides to display samples and combinations of colors, of fabrics, leathers, plastics, etc.

The desk in the office is large enough to allow for drawing or rendering on the centerpart, while paintings can dry on an end of the desk without being removed. The other end remains free for reference material. A swivel chair enables the designer to reach every point effortless. The tops of the book-cases can be lifted up into adjustment.

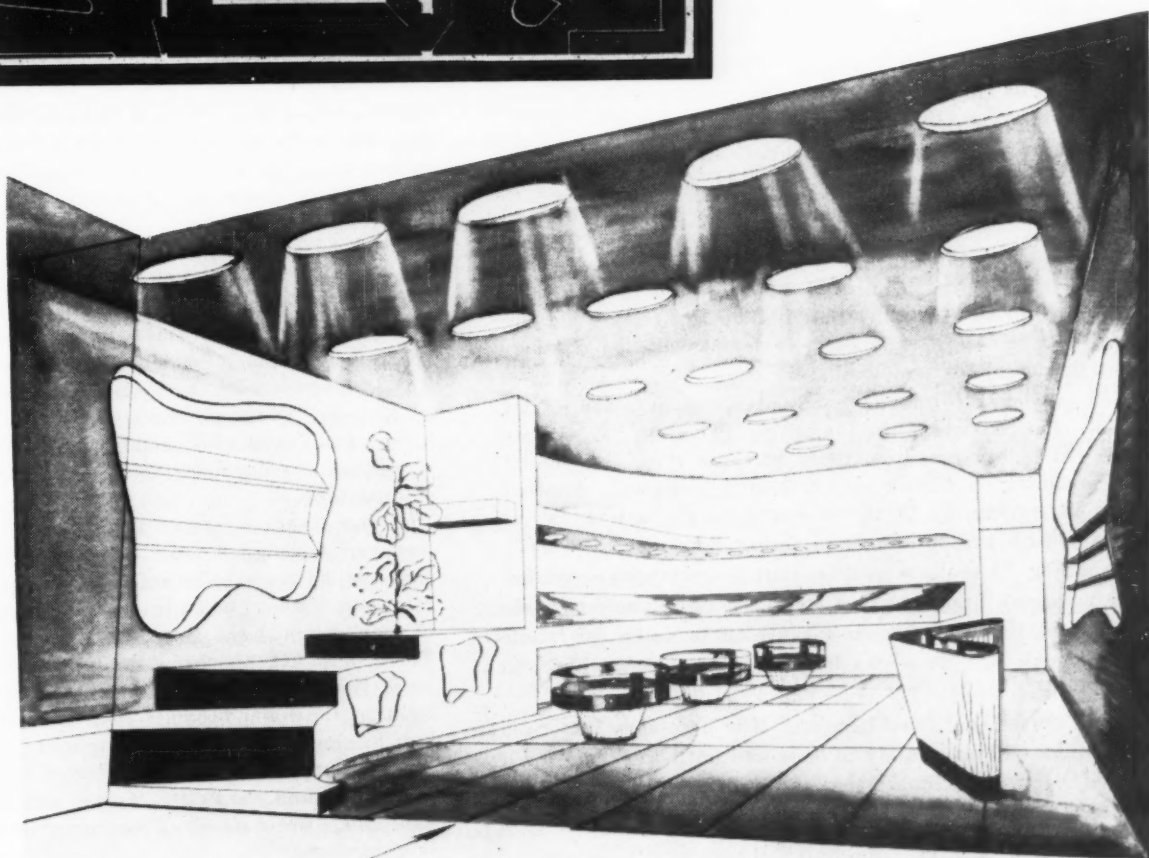
The center-room shown at the left is designed for the entertaining of wholesale buyers, publicity-shows, contacts with magazine editors, etc.

The facade is a lighted glass-panel, on which the firm-name is mounted. Out-door glass display-tables lead into the store.



FLOOR PLAN SHOWING THE THREE DIFFERENT AREAS.

The store is equipped with display terraces which lead from the show-window into the store; they are continued by long showcases, built-in shadow-boxes and round display-tables.



ART SERVED

IT REBUILT A CHURCH

● The community can be served in many ways, and art has a big share of responsibility in such service. We must, of course, let the community know that we are there ready to serve. We also need to show how we can do so. This article is a true story of how art was willing to serve, offered itself, and what finally resulted.

In this story, a church was the recipient of art service. The small congregation worshipped in a very small building which they hesitantly called their church. The roof really had sagged in. Rods were bolted in across the building to keep the walls from being shoved out. Plaster was cracked all over, as you can easily imagine would happen. The floor boards were as much as three-eighths of an inch apart in places, which made a fine place for dust to collect. They wanted to build a new place of worship, but the war was on. Building restrictions made a new building impossible for the duration. That was the big problem. Cramped quarters and unsatisfactory accommodations as befits a house of God had the congregation in a quandary. Here was a good chance for art to come to the rescue.

I proposed to the voting body of the church that, since a new building was impossible to erect and the old one did not measure up to their requirements, the best solution was to improve the existing one so that it might be worthy as a church. I said that it could be done. Of course, this was questioned heartily. The talk went somewhat as follows: "No one could ever make that old building look like anything worthwhile, except maybe to put on a new roof and do some painting." "Anyhow," added another, "we don't want to spend a lot of money fixing up the place and still not have a real church." Can you appreciate this attitude? Maybe you can if you study the sketch. The drawing is not distorted but is as close a resemblance as possible without using a photograph.

After some discussion, the group decided that it would be a good idea if a few drawings, such as a floor plan, were made for the proposed remodeling and an interior and an exterior view. Such drawings already made showed what could be done. A fair amount of building material was available for repair work. Churches were allowed to build new parts to an already existing building up to \$1000, including labor. Between the two, enough material could be obtained to do a decent job of remodeling.

Excitement began to mount as the plan was unfolded. Now the talk changed and went something like this: "If we can fix the old building up like those pictures show, I wouldn't mind spending a couple of thousand dollars." Another chimed in, saying, "I think we ought to go just as far as necessary with the building and forget how much it costs." And another, "I make a motion that we remodel according to the proposed plans and that we get complete new furnishings and let this man design everything to make the whole plan harmonious." Good for him. That was just what was needed.

Events moved fast from here on. The necessary materials were purchased immediately to be stored until workmen could be hired. It was fortunate that the materials were obtained, because a few days later the WPB issued a new order limiting all building of any kind to \$200.

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By ROY B. SCHOENWILL
Formerly Art Instructor
Wapato, Wash. Now
Studying Architecture at
University of Oregon

Some of the traditional materials were unobtainable, and substitutions had to be made. In some instances the substitutions worked out better than the traditional.

The floor had to have a new covering. Short pieces of oak were nonrationed but would not lend the color to the interior that would be needed, so asphalt tile was selected. Masonite was laid over the old floor as a base for the tile. The tile was laid on a diagonal with alternate blocks of a variegated reddish brown with rose and cream mottling, and rose colored blocks with brown and cream mottling. Although the floor is dark, it is rich and easily cleaned and has a pleasing contrast with the natural color ponderosa pine pews. The aisle border is of black and cream variegated linoleum. The old altar and pulpit were covered with the same kind of mottled black linoleum, and these look very clean and rich, although they are simple in line.

The old plaster was knocked off the walls and Nu-wood was used on the walls instead of new plaster. The Nu-wood is a creamy buff color. The otherwise sharp contrast between floor and ceiling is moderated by the walls. For economy and beauty, the ceiling was allowed to follow the new roof up to the peak. An "A" truss was used for support in the new roof, and left in its natural color, helps to carry out the color of all the wood inside the building the same. The ceiling of celotex tile is a very light cream. Because of the high sound absorption quality of the walls and ceiling, noises that usually distract the worshipper are kept at a minimum. The acoustical quality also serves to keep the spoken word and the music at a soft and pleasing point.

The side walls are ten feet high. The church itself is only twenty-one feet by forty feet. Because the ceiling follows the roof line, the height of the peak of the ceiling is twenty-four feet from the floor. This height causes no problem in heating because the roof is well insulated and makes the church cooler in summer. The transition of color from dark in the floor to light in the ceiling, together with the height of the ceiling at the center, gives an illusion of much more space inside than is evidenced by the exterior view.

The windows are of the French style, which swing on hinges as a door. Venetian blinds were used because good translucent glass was unobtainable. The blinds add a touch of warmth and color with their cream colored slats and wine colored tape.

Lighting fixtures were a problem in choosing. Finally, however, I designed four wall bracket fixtures, each to contain one 300-watt bulb, and had a tinsmith make them. The total cost without bulbs was \$5.00, which is less than the cost of one porch light used at the entrance to the church. These light fixtures throw the light up toward the ceiling and since the ceiling is on the same angle as the roof, all the light in the room becomes indirect. There is no glare, and yet the church is well enough lighted for comfortable reading. A sanctuary lamp was made from the twine holder of an old binder and hangs by chains, usually used for fastening sink plugs into place. This lamp is black, and the chain is chromium.

The color scheme is as follows: the kneeling cushions are covered with a wine-colored mohair. The tape of the venetian blinds is wine, and the rug before the altar is the same in color. The altar and pulpit are black as are the risers of the three steps leading up to the altar. The edge of the tread on the steps are protected by chromium edging. Candlesticks are burnished silver to match the chromium touches. Reddish brown predominates in the floor, buff on the walls, cream in the ceiling, and the pews and woodwork in the natural color of ponderosa pine.

The congregation was delighted with this transformation. So were the people in the community. This service to the church started a barrage of requests for advice on fixing up the basement, redecorating the homes, what to do to fix up another church, etc., etc.

The best reactions, however, were those of my art students. Junior and Senior High School classes kept up with developments. They saw the building before work started, they studied the floor plans and the drawings prepared, and they saw the finished product. Needless to say, this motivated a lot of interest in redecoration and interior planning. We spent several weeks with intense interest on home planning, redecorating, model making, and so on. Some of the students went home and planned and executed a complete renovation of their own room at home.

This project not only served the community, but it served me and my students. Here was a chance to do down to earth teaching of art appreciation by student participation. We learned more from this project, probably, than any other single unit of study during the year.

Art can serve the community. That is its duty. That can be its contribution to good living for everyone in the community.

ART CLASS MADE MOTHER'S DAY CARDS

By ISABELLE K. KNEBLES

Art Teacher—Tenafly High School
Northern Valley Chapter, New Jersey

● Each year we as a school try to do our bit for the Red Cross. One year my art classes make joke books, crossword puzzle books, comic books, carol booklet covers, place cards for various occasions, and Mother's Day cards for service men to send home.

To do work for the Red Cross is a worthy activity in itself. It gives the student a chance to know he is doing something for someone else, as well as helping with the war effort.

In addition to this sense of satisfaction, the student is learning how to use art in an interesting way. In every problem, certain art principles are stressed, and various techniques and mediums are used. When we made Mother's Day cards, we worked on composition, the use of harmonious and appropriate color to fit the design, as well as careful lettering. We used water color for all the cards, but in various ways. Some students used the water color in a dry manner, others painted in outline form, while still others filled in the whole design. Ribbons or bits of lace and other accessories could be added if desired. Some did humorous cards, thereby applying cartoon work previously studied. Peasant designs, Pennsylvania Dutch motifs, Chinese rhythms, (we had a Chinese girl in class) sentimental, gay, colorful, delicate, striking—all styles were employed by different students. Of course, all finished products were original. These could be based on research—but in no case would a card be accepted if the design actually were copied. Composition was carefully checked. Was the design well balanced? Did it have rhythm, good proportion, etc.?

When the card was finished, the final check was on the neatness and care used in printing. Did it look like a finished product—one you would want to buy? If it had finger marks or dabs of paint or smears of any kind, it was not a finished product. Students take pride in turning out exquisite examples if this requirement is stressed as being the proper thing. Our motto is "Never turn in a card unless it is one you would be pleased and proud to receive."

Thus through the program of the American Junior Red Cross, our boys and girls are given the opportunity to use their creative abilities and to express themselves in a very worthwhile way and with immediate, tangible results. They are particularly interested because their work is to be used. Even more important than this, however, is the fact that this material is to be sent to our service men and women. The students who share in this work feel that they are rendering a service by contributing toward the building of morale.

HOW ABOUT AMERICAN ART?

By GRETCHEN GRIMM

State Teachers College
Eau Claire, Wisconsin

● One day when traveling around the rural school districts of Wisconsin, I chanced to pass a very unique and modern-styled country church in Polk County. I learned that it was designed by one, Jes Smidt, Danish-American woodcarver (known to no one but his neighbors and a very few lovers of wood carving). He lived as a quiet farmer nearby.

I examined the church exterior and interior and was completely amazed at the wood carving I discovered within. I learned that Mr. Smidt had various talents, but his one outstanding and completely creative talent was that of wood carving. He specialized in carving pulpits, lecturnes, altars, and altar rails. He shipped them to various churches all over the United States. Though skill was his secondary value, it was quite flawless. His creative and emotional powers were first and dominant. So he was a technician, yes—but better yet a creator.

When I had assimilated the atmosphere of carving with which that little church was saturated, I returned to my reason for being in the area. Art Education! And my mind returned to the little school down the road. Two thoughts struck me with sudden alarming chill and stark realization. Here was an artist and here was art, not one mile from that little rural school, and the teacher and the pupils did not even realize it. Here was art in its finest creative form and yet the art lessons in that school were based on foreign and long dead artists, and copy work was the participation. Secondly, all the little world around him didn't realize of appreciate his talent, his gift, and his contribution to America. He had brought his feeling for the creative, in his own original peasant style, and set it on the lap of America, but America could not see.

On June 30th, 1942 Jes Smidt died. With him went the breath of life of one who created and contributed in and for America. What is dead can not arise. But from his life and from my trip, I learned a lesson. My foregoing paragraphs reveal that lesson. Yes, the lesson I know, but the answer I seek.

If art is as real and time-proven as we believe it to be, why isn't it a part of America too? Why can't we have our eyes open to it when it is here?

Jes Smidt is only one example of art—of, for and by America who has passed by unnoticed. Will this always be? I know I have no answer or solution, but I present my story in hopes of receiving others' reactions and suggestions.

WEAVING FOR PLEASURE AND PROFIT

By GENEVA B. LLEWELLYN
Art Instructor, Wisconsin School
for Deaf, Delavan, Wisconsin

● A few years ago, at the Wisconsin School for the Deaf, we added a few simple looms to our crafts equipment. The result was the beginning of a fascinating adventure. As skills developed and interest increased, we added more looms. At the present time we have, in addition to our beginners looms, two floor looms and four sturdy table looms.

Handweaving is one of the oldest crafts known to man, and probably had its start when the primitive races wove grasses and weeds through twigs and branches for shelter. The first looms were crudely constructed of rough wood, then followed the ponderous looms of our ancestors upon which was woven material for all their household needs. From these looms were developed the smooth running and easily operated looms which today are obtainable in all sizes and kinds, many of which are portable.

A good definition of weaving is the interlacing of threads to form a fabric. One might add, it is also a fascinating craft, full of possibilities and calling into play the creative powers of the worker and in the end providing him with a tangible reward.

The teaching of weaving is a constant joy. A teacher has only to watch the pleasure and satisfaction her pupils derive from their work to realize its value.

A course in weaving opens up a wide field for correlation. The study of color must be a part of any weaving course, and it is interesting to note the lovely and unusual color harmonies which reflect individual tastes. There is design, also, which requires a knowledge of repetition, balance, and rhythm. Important, also, is the arithmetic of weaving, which is based on yarn count, or size, and is determined by definite rules. In planning a piece of woven material, the weaver must know the count before he can figure out the amount of material necessary to weave a given length and width of fabric and to calculate its cost.

In planning the work one must also decide on the type of warp thread best suited to the purpose, then the size of yarn with which to weave. To determine the texture of the fabric it is necessary next to decide on the spacing of the warp ends; that is the number of threads in each inch of fabric.

Beginners are taught the fundamentals of weaving on the simplest kind of loom, on which the beater and the warp frame are the same. After a few pieces of weaving are completed, the pupil is taught to thread a loom to read a draft.

Some pupils have no aptitude for, nor interest in, weaving. This may be determined very quickly. It is definitely a

craft for which a pupil should show interest, aptitude and skill. Otherwise much time and material are wasted.

Some pupils develop skill with surprising rapidity. One pupil who is now in tenth grade has been weaving for two years. She was allowed to weave because of her keen interest. Her progress has been so rapid that she now operates a complicated eight harness loom, and has become so proficient that she designs her patterns as she weaves, and does not need to refer to her draft. She has also learned to thread an intricate pattern on a loom alone, and without mistakes.

Another pupil who showed unusual ability was given an opportunity, through the State Rehabilitation Department, to continue her work along this line, at Berea College, Kentucky. During her senior year at this school she made enough money from her weaving to pay all of her graduation expenses.

During the past six years hundreds of yards of material have been woven by pupils in our weaving classes. This material has been made up into wall hangings, knitting bags, purses, scarfs, table runners, luncheon sets and many other useful articles. We have been unable to supply the demand for our finished products.

With the ever increasing popularity of hand work of all kinds, loom weaving offers one of the most interesting and lucrative of hobbies. Many people start weaving as a diversion and discover it to be a very practical business. There are endless possibilities in weaving and whether one weaves for pleasure or profit, the joy of creating and producing lovely fabrics is the same.

There is more opportunity today than ever before for the sale of hand woven material as many discriminating people are seeking hand made textiles to go with their priceless antiques.

Interior decorators, many of them, maintain looms in their shops, upon which are designed and executed unusual fabrics, in colors and designs which would be impossible to duplicate in machine made products.

It is well to consider the commercial angle but by far the greatest benefit to be derived from any hand work is the satisfaction that comes from the knowledge that something useful and beautiful has been created.

One may go to his loom weary and depressed and come away refreshed and happy. That is why weaving is recognized everywhere as one of the most important crafts in occupational therapy. One has only to watch the happy faces of the weavers and hear the rhythmic hum of the loom to realize that this is, indeed, a worth while craft.

GOOD NEWS

NATIONAL BOYS AND GIRLS WEEK

● NATIONAL BOYS AND GIRLS WEEK will be observed in nearly every community in the United States from April 27 to May 4, 1946. The celebration will mark the 26th annual observance of this important youth event.

With the theme, "Building for Tomorrow with the Youth of Today," the program is designed to focus the attention of the public on the problems, interests, and recreations of youth, and on the part played by the home, church, school, and youth-serving organizations in the development of character and good citizenship in growing boys and girls. The activities planned for the observance emphasize important factors in the growth of youth, including citizenship training, education, recreation, occupational guidance, home life, religious education, health and safety, tolerance and understanding among nations and peoples, and membership in boys' and girls' organizations.

Daily programs suggested for the week include: Parade Day, Saturday April 27; Day in Church, Sunday, April 28; Day in Schools, Monday, April 29; Occupations Day, Tuesday, April 30; Child Health Day, Wednesday, May 1; United Nations Day, Thursday, May 2; Day at Home, Friday, May 3; Day of Recreation, Saturday, May 4.

Information about Boys and Girls Week, and helpful suggestions for carrying out the program of the week, including a poster and a Manual of Suggestions, may be obtained free of charge from the National Boys and Girls Week Committee, 35 E. Wacker Drive, Chicago 1, Illinois.

PEAK ATTENDANCE AT ART INSTITUTE

● Daniel Catton Rich, Director of The Art Institute of Chicago, announced today that the 1945 attendance was the largest during the past five years. Approximately 10 per cent of this number are estimated to be servicemen and women who not only viewed the exhibitions, but used the special Servicemen's Lounge in the Institute for a library and meeting place. More than 143,000 people attended lectures in the Institute given by Dudley Crafts Watson, Miss Helen Parker, and the staff of the Department of Education.

INCREASED POPULARITY ANALYZED

Mr. Rich attributed the rise in attendance to several factors. "One of the principal reasons is the end of gas rationing," he said. "During the war, thousands of visitors from outlying districts in Chicago simply were unable to visit the museum as often as they wished. Another reason," he said, "is that the Institute's exhibition program during 1945 was unusually stimulating. The Hudson River School attracted 84,966 people and the Annual American Exhibition attained a ten year high of 147,012. In addition, a special showing of advertising art lent by the Container Corporation of America, and the exhibition of the Encyclopaedia Britannica Collection, made up of contemporary American painting, attracted the unusually large audience of 201,637. Of special interest were the Rooms in Miniature of Mrs. James Ward Thorne which are a constant drawing card and were viewed by 120,585 persons."

Concerning the 10 per cent servicemen attendance, Mr. Rich further stated, "The very fact that so many young people in uniform from all over the United States are curious about art and a great number of them continue to return to view the exhibitions, is quite significant. This makes for a wider increase of art enjoyment and a more comprehensive knowledge of what constitutes good art."

WALLPAPER DESIGN COMPETITION

● An international wallpaper design competition, with \$7,500 in prizes for the winners, will be conducted between April 1 and August 31 of this year, sponsored by United Wallpaper, Inc., world's largest manufacturer of wallpaper and wallpaper products.

The grand prize winner in the contest will receive an award of \$2,500, of which \$1,500 is the prize for submitting the best wallpaper design in the entire competition, and \$1,000 is the prize for the best design in one of the six classifications. These classifications are: living room, dining room, hall, bedroom, kitchen and bathroom wallpaper designs. Six prizes of \$1,000 each are offered the entrants who submit the best designs in these classifications.

Open to everyone, amateur and professional alike, the contest is being publicized in the United States, Canada, Great Britain, France, Belgium, Holland, Russia, Sweden, Denmark, Norway, Germany, Italy, Australia, Mexico, South Africa, and all the Central and South American countries.

Purpose of the international competition is to discover new wallpaper designers, to stimulate a new interest.

Judges for the contest will be Helen Koues, leading American interior decorator, and founder of the Good Housekeeping Institute, who is the author of several authoritative best-seller books on home decoration; Christine Holbrook, associate editor and director, home furnishings department, "Better Homes and Gardens"; Richardson Wright, editor-in-chief, "House and Garden"; Robert Griffin, senior vice president of United, who is recognized as one of the country's foremost authorities on wallpaper styling; and William H. Burton, head of United Wallpaper's design studio, who for over thirty years has been a leader in the wallpaper design field.

Complete information and rules governing the contest may be obtained by writing to International Design Competition, United Wallpaper, Inc., 3330 Fillmore Street, Chicago, and mentioning DESIGN magazine.

VALUABLE TEACHING AIDS

● To help satisfy the demand for help we have assembled a group of three magazines which have been especially helpful in the past. Every teacher of art of any grade should not be without them. They were first published in October, November and December 1942. **No better help could possibly be found anywhere.** Notice the long list of valuable material contained in these three issues.

ALL FOR ONE DOLLAR! Art Can Do Much Now. Know Your American Arts, Producing a School Magazine on a Shoestring, Weaving on a Foot Power Loom, Weaving with Floating Warp, Using Native Materials, Ninety Feet of Woods in Color, Clay and the Firing Process, How to Make Your Pottery Kiln Last as Long as Possible, Masks, Beginning Painting for Junior and Senior High School Classes, Personalities in Glassware, Learn About Color Through People, Make Toys, Make Hooked Rugs, Good Ideas from Our Heritage of Quilts, Patriotism in an Historical Textile, Paul Bunyan Theme, Clay—Make Gifts of It, You Can Make Stained Glass Windows, Silk Screen, No Lack of Art Materials, A High School Mural, The Art Supervisor's Job, Evaluation in Art Education, Book Design, Design for a Purpose, British Crafts, Air Brush, Negro Art in America, Weave a Purse, Casting Pottery from Molds, 16 mm Motion Picture Art Films, Helping Parents Understand the Creative Expression of Their Children.

DESIGN PUBLISHING COMPANY, COLUMBUS, OHIO

ART AS COMMUNICATION

(Continued from page 4)

standings; appreciation and tolerance; that is, democratic attitudes.

Art can be useful in education as:

1. A factor in the general life of the school for purposes such as making murals, helping arrange display cases, beauty spots in rooms or halls, costume and scenery for dramatics or the dance, etc.
2. A visual approach to other subjects such as social studies, science, or home economics. The use of slides, films, posters, pictures and reproductions to clarify various subjects in the curriculum.
3. For exhibitions of student work in school halls, or in the shops and library of the community. Student work might be interspersed with professional work by way of gradually educating the community to better appreciation and understanding of art as applied to living.

4. In arranging for demonstrations by experts in various fields of art (if obtainable) at a time when needed.

General approval in art goes to the limitators because the public is not educated. The true artist is a nonconformist and can safely break all the rules so that ultimately the rules must be changed. Picasso and Cezanne of the modern painters are such examples. Accepted rules are being broken constantly in the industrial arts (planes, automobiles, furniture, household appliances) and clothes design fields. We must educate the individual to appreciate the truly creative in this respect; teach him to think and appreciate independently. By no means should copying of something already being done be allowed, but we must help the student to free his own imagination and work creatively. It would be helpful if the art teacher were to have experience with actual production in some field of art instead of teaching purely from the standpoint of theory. She would thus become, herself, more aware of the need for the truly creative approach to all problems and her methods of teaching would, as a result, be far more practical in their application to life and thus be more effective. In turn, the educational systems should allow the teacher more freedom in the creative approach to art, rather than an insistence on following a rigid outline of study.

Art reveals the world. Medium, form and content are one and indivisible. This should be pointed out all along the way in art education. Furthermore, art is the prime vehicle of the continuity of culture and unites all peoples in all times; it is through the arts that we become acquainted with ancient civilizations. We need to take it more seriously in living as well as in the school curriculum.

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PAINTING AND CULTURE IN THE HOME

(Continued from page 6)

as they are modelled with the utmost simplicity and, so, are modern in feeling. Exceptions would be where a room is furnished in 18th or 19th century style, then sculpture or paintings expressing this period would be more appropriate.

Sculpture should not be arranged on pedestals as one often sees it in museums but should be incorporated functionally as a part of the room itself. If one's home is permanent, works placed in a specially designed wall niche might be effective. Or place sculpture on a low, wide bookcase as a part of the book and room arrangement; smaller pieces might be successfully arranged on a fire-place mantel, chest, or table. These are a few suggestions for possible arrangements.

Problems of individual choice or fear of expense may be handled the same as in the case of paintings. Having overcome these problems, the individual will find his home a more satisfying place to live in, with some good works of art about. If people were educated to a better appreciation and consumption of these arts in the home, it would give greater impetus and encouragement to further creation by the artist. We, as Americans, should remember that all cultures have been measured, primarily, by the art they have produced. Works by foreign artists are not necessarily best; there are an increasing number of good artists producing in America today. It will be worth the buyer's while to investigate what these are creating for use in the home.

ART IN THE BRITISH ARMY

(Continued from page 5)

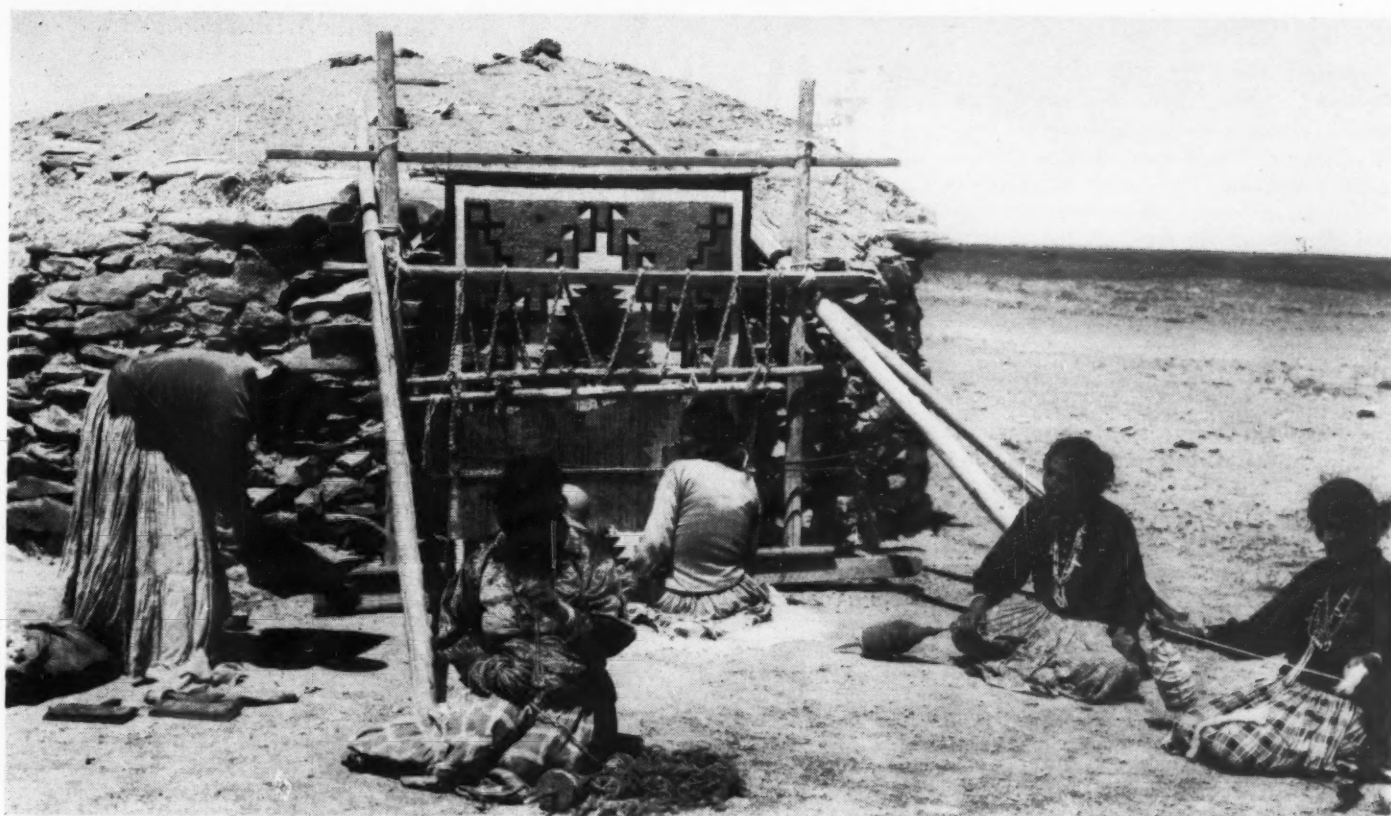
World War II has given an opportunity to the pre-war commercial artist who was concerned with the employment of his talent only to earn his daily bread. Before the war B. O'Hanlong concentrated on commercial art. Taking an Army art course, he began to paint strong, serious pictures, one of which, called "Saturday Night Canteen", he exhibited in this show. Another of his recent pictures has been displayed by the New English Art Club and he intends to continue painting "for art's sake".

Sergeant Gierth, the exhibition's organizer, had a similar experience. Finding himself in a lonely spot in Wales engaged in map drawing, he began to spend his free hours painting landscapes, and showed some attractive results at the Army exhibition. Again, F. R. Gibbs, who before World War II made models for films in one of Britain's film studios, has used his opportunity for Army instruction to advantage and his exhibit, a statue called "The Monk", proves that he has become a promising sculptor.

Another interesting young sculptor is M. M. Jeffery of Britain's Auxiliary Territorial Service who has modelled and displayed her Army friends.

Only a few A.T.S. contributed to this exhibition. But one A.T.S. girl is regarded by the critics who saw her work at the exhibition as one of Britain's promising young artists; she sent some studies of gossiping old women.

Britain's art critics who attended the exhibition were of one opinion—art in the Army is a highly successful experiment.



INDIAN WEAVERS OF NEW MEXICO

PAYANT TO NEW MEXICO

● That art education in America is taking on a new meaning is evident in the summer school courses offered this year at the New Mexico Highlands University at Las Vegas, N. M. Imagine courses which include first hand study work and observation of such great living artists as Maria Martinez, the potter, the Chimayo Weavers, jewelers and other craftsmen at Taos and Santa Clara.

As a climax of the summer offerings will be attendance at the now famous Inter-Tribal Ceremonials held at Gallup where in addition to the display of Indian Crafts may be seen a magnificent pageant of representative tribal dances. Indians from the whole of the United States participate in this annual festival.

Felix Payant, editor of *Design*, is to serve as guest instructor and lecturer at New Mexico Highlands University, Las Vegas, New Mexico during the 1946 summer session. Mr. Payant will teach courses entitled "Art as Expression" and "Art in Public Schools" and will conduct a seminar in "Art Education in the Southwest." He plans also to spend considerable time in writing and in other creative work.

Highlands is proud to have secured the services of this outstanding teacher. Mr. Payant is in great demand as a lecturer and special instructor in the field of art education and has worked in many parts of the country; this however, being his first mission to the Southwest. His previous assignments have taken him to the University of Minnesota, Ohio State University, New York Public Schools, Syracuse University, and Buffalo State Teachers College. He is the

author of a number of books on art education including "Our Changing Art Education" and "Create Something."

The summer art program at New Mexico Highlands University is designed to serve two major functions: first, to provide the teachers of New Mexico with modern ideas and methods in art as a vital factor in American life and education; and second, to make available to teachers from other states the tremendous art resources of the Southwest. Nearby spots of cultural significance will be made available to all students, teachers and visitors. The rich resources of the Museum of New Mexico and of the Laboratory of Anthropology at Santa Fe will be utilized for study.

Plans also include visits to studios of some of the artists in the famous art colonies of Santa Fe and Taos, at which time students will have the opportunity to hear comments by the artists and to ask questions.

One course, Modern Housing will take the students into typical homes of this region for a study of Southwest design. Students will also have the unique opportunity of participating in the building of an adobe house. Other courses will provide work in crafts, drawing, painting and puppetry. New Mexico Highlands University is rapidly assuming a position of leadership in art education; a position to which it is destined largely because of its fortunate location and ideal climate (altitude—a cool 6,382 ft. and no mosquitoes). Here grade teachers as well as special art teachers may find inspiration and guidance in the matchless arts and crafts of the South West.

YANKEE STONECUTTERS by Albert TenEyck Gardner. 84 pages, 9 x 12 inches. Illustrated. Price \$4.00.

This book deals with the early nineteenth century American sculptors with examples of their work in the Metropolitan Museum. This story of the First American School of Sculpture is an interesting one. It tells of the demand for monuments to the heroes of the new democracy, the influence of Art patrons, the wide range of interests and talents which these sculptors possessed, characteristics of their work, representative artists contemporary criticism, the life of American Sculptors in Italy and the inventiveness which led to "statuary business."

WOOD CARVING by Alan Durst. 79 pages, 7 x 10 inches. Illustrated. Price \$3.50.

This "How to do it" book presents relief and carving in the round with excellent explanations and illustrations. The author is an expert in the art of wood carving, having many important works—he is a teacher also and has prepared a book which will be a great help to the beginner or amateur, as well as a great inspiration.

The book starts the reader right at the beginning, when he is yet uncertain how to use his tools and leads on. The book helps understanding in what to carve as well as how to carve.

HOW I MAKE WOODCUTS and WOOD ENGRAVINGS by Hans Alexander Mueller. 97 pages, 6x9. Illustrated. Price \$2.75.

Twenty years of teaching and working are the basis of this helpful book. For the last three years, Mueller has taught at Columbia University, New York City and prior to that at the Leipsig Academy of Graphic Arts for almost two decades. The author has used seventy-five illustrations, a good number of which are in color, in describing the art of making a woodcut from the simplest basic strokes to the final multicolor blocks that have such strange and subtle power. This is one of the American Artists Group's How-to-do-it books.

AMERICAN ARTISTS GROUP MONOGRAPHS. 68 pages, 4½ x 6-1/8 inches. Fully illustrated. Price \$1.00 each.

The first fifteen monographs in this new series represent some of the most important artists from every school of contemporary American art. Designed to fit the pocket and popularly priced, the monographs place within the reach of

NEW BOOKS FOR YOU

everyone authentic records of the contributions made by our foremost artists. Fifty to sixty reproductions in gravure and a frontispiece in full color show the full scope of the life's work of the artist. Each book is virtually a miniature exhibition, a one-man retrospective show brought into the home. While some people may be familiar with some pictures of their favorite artists, few have had the rare opportunity, even if they regularly visit art galleries, to observe an artist's full development as it is shown in these monographs.

Another distinctive feature is that the artist, himself, has especially written all of the text in each book. This enhances the enjoyment of the pictures and affords every reader an intimate understanding of the artist's background and the viewpoint that governs his work. Included are: John Sloan, Rockwell Kent, Thomas H. Benton, Max Weber, Waldo Peirce, Stuart Davis, Eugene Speicher, Edward Hopper, Alexander Brook, Gladys Rockmore Davis, Kuniyoshi, Bernard Kerfiol, Charles Burchfield, John Stuart Curry, and William Zorach.

TOY MAKING by Mabel Early. 95 pages, 7½ x 10 inches. Illustrated. Price \$3.50.

In this book Mabel Early endeavours to pass on the methods and knowledge—and above all the ideas—that have made her own work so successful, to a wider circle. With a wealth of diagram and illustration she explains in great detail the designing and working of practically every type of toy which can be made at home. The hundreds of designs and diagrams, many of which are in full colour and all of which illustrate toys that have actually been made by the author or her pupils, will stimulate the most ambitious reader.

If you want ideas—and instructions—for soft cuddly or amusing animals, for dolls of all descriptions, soft and hard, or for more ambitious projects on wood and cardboard, including a fairground complete with working runabout and swings, you will find them here.

PASTIMES FOR THE PATIENTS by Marguerite Ickis. 284 pages, 6x9 inches. Illustrated. Price \$3.00.

The book contains suggestions and directions for more than a dozen activities of a practical, constructive, and even a remunerative nature, if that were desired. It also devotes several chapters to passive interests and recreation. The crafts are well selected and extremely varied. While some will appeal especially to men, all are suitable for women, and many for children. Many a person who for years has had a strong desire to do creative work, can now fulfill this longing. Equally appealing are the chapters on leather working, weaving, square knotting, fly making, photography in one room, and many others. For sheer fun, it would be hard to beat the three chapters on games, puzzles, and magic. For teachers, program directors, as well as for anyone interested in acquiring or promoting any of these arts and crafts, this book is a compendium of valuable suggestions and techniques.

MASKS & PUPPETS by Dana Saintsbury Green. 83 pages, 7½ x 10 inches. Price \$3.50.

This new book covers the field of puppetry, explaining in full detail the suitabilities, construction and manipulation of various types of puppets and thoroughly exploring the more advanced questions of masks and faces, costumes, scenery, the theatre itself and the production of the puppet play as a whole. With no further assistance than is given by the text and accompanying illustrations, and no readymade material, the beginner can master this fascinating occupation to the point of producing his own plays in his own theatre with puppets of his own fashioning.

CRAFTSMAN'S INSTRUCTION HANDBOOK by Tony Parisi. 72 pages, 8½ x 11 inches. Illustrated. Paper bound. Price \$1.50.

The purpose of this book is to give instruction in all the crafts suitable for occupational therapy and rehabilitation in the hospitals, and for recreation, as well as for school and camp crafts and individual homecraftsman.

Rather than leave essential processes and techniques to the imagination on the dubious grounds of promoting creative ability or self-expression, special care is taken in this volume to provide complete "step by step" illustrated instruction for the completion of all the projects with the minimum of tools or equipment so that successful results may always be obtained even by those with no previous experience.

